

# THE GATEWAY

Volume LXXXIX Number 39

Tuesday, 14 March, 2000

<http://www.su.ualberta.ca/gateway/>

## Justice interrupted

*Supreme Court Justice faced with controversy at human-rights lectureship*

Jonathan Dunbar  
NEWS STAFF

Human rights was the topic of last Friday's visiting lectureship at the Winspear Centre, but some protesters took a very different approach from lecturer Louise Arbour.

Madam Justice Arbour was in Edmonton to speak to the audience about the necessity of protecting and recognizing human rights.

Outside, a dozen protesters handed out pamphlets accusing her of ignoring human rights in her failure to prosecute NATO officials responsible for the Yugoslavia air strike.

Arbour was the prosecutor for the International Criminal Tribunals for the former Yugoslavia and Rwanda, between 1996 and 1999.

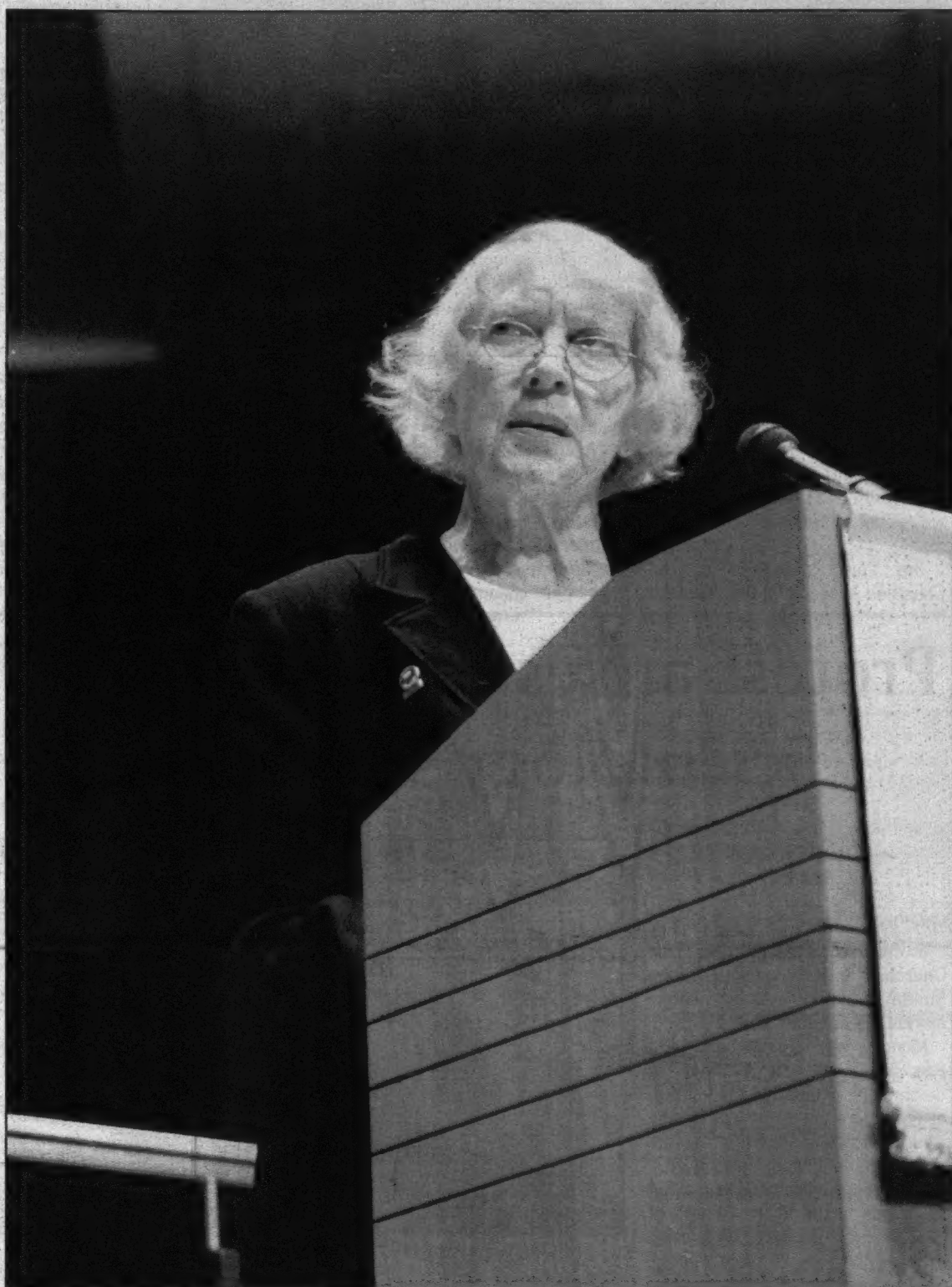
In 1997, she was appointed to the Supreme Court of Canada.

In her speech, Arbour said, "We are collectively becoming more conscious of the need for a framework where we can protect our needs and our rights." She gave a speech about the "advancement of rule of law everywhere."

Veljko Ivkovic, a protester from the Serbian community, said, "if anyone thinks [Criminal Tribunals are] about justice [they're not], it's just a political thing."

He said that the majority of Serbs are against Milosevic, and that the NATO airstrikes made the situation worse.

PLEASE SEE "ARBOUR" ON PAGE 3



Lois Hole, Alberta's new Lieutenant Governor, introduces lecturer Justice Louise Arbour at the Winspear Friday.

Chul-Ahn Jeong / THE GATEWAY

## Ottawa takes over student loans, banks pull out

Alejandro Bustos  
CUP NATIONAL BUREAU CHIEF

HULL, QC (CUP) — The federal government is taking over the Canada Student Loans system from some of the country's major banks, a Human Resources Development Canada (HRDC) official announced Thursday.

Thomas Townsend, director-general for learning and literacy at HRDC, announced in an afternoon press conference that the Royal Bank, Bank of Nova Scotia and CIBC were no longer interested in administering the \$1-billion a year national student loan system. Since 1995, the banks have assumed the risks of the loans, while the federal government has provided between \$50-million to \$75-million a year to offset risks.

Responding to the pullout by the banks, Townsend said, "[The government] will step in to provide funding directly to run the student loan program."

Some 450 000 students each year rely on the loan program, which has been operating since 1964.

PLEASE SEE "BANKS" ON PAGE 3



## Today

15 Interested in being a filmmaker? Steve Lillebuen points you in the right direction by profiling several successful Alberta movers and shakers.

## Quote for the day:

A liberal is a man too broadminded to take his own side in a quarrel.

— Robert Frost

## This day in The Gateway's history:

The Alberta Court of Appeal ruled against the University's bid to forcibly retire six professors because of their age. The case was to go on to the Supreme Court of Canada. The case exposed animosity between the profs and University administrators. "There is a vacuum of leadership [at the U of A]," said one of the profs.

1992

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Please recycle this newspaper

## Elections results may change with re-count

Christie Tucker  
NEWS EDITOR

On Thursday night, when Students' Union candidates gathered in the Power Plant awaiting the results of the two-week long election, they thought that the wait would soon be over.

But they were wrong.

Around 11:30pm, as the unofficial results poured in, candidates celebrated and commiserated each other with drinks and handshakes.

A large crowd enveloped presidential winner Leslie Church. "This is absolutely incredible. Oh my god," shouted Church as she was congratulated by well-wishers.

Gregory Harlow, who beat out competitor Paul Chaput for the VP (Operations and Finance) job by a slim 25 votes, was happy and relieved.

"I feel like this proves that the electorate wants to see real issues

coming to the table, and is prepared to endorse a candidate with a transparent platform, and I am very grateful," said Harlow.

But Harlow's position may not be as secure as he had hoped.

Following Thursday night's celebration, Chief Returning Officer Stacy Prochnau was faced by technical problems which could sway the final results of the election. Roughly 170 ballots were unusable due to non-students voting, double ballots, and clerical errors.

"The only race it should effect is Operations and Finance, and they've requested a recount," said Prochnau.

The official final results of the election are expected Tuesday, or Wednesday at the latest. Until then, the candidates can only hold their breath.

"I feel horrible," said Harlow. "I want to know what's going on so I can get on with my life."

## Unofficial SU election results

|                         |                          |
|-------------------------|--------------------------|
| <b>President</b>        | <b>VP (External)</b>     |
| Leslie Church.....3636  | Naomi Agard.....2716     |
| Julien McNulty.....1199 | Barrie Tanner.....1863   |
| <b>VP (Ops and Fin)</b> | <b>VP (Student Life)</b> |
| Greg Harlow.....1645    | Jennifer Wanke.....2498  |
| Paul Chaput.....1620    | Mike Zimmerman.....2236  |
| Jon Iverson.....1086    |                          |
| Scott Dumont.....321    |                          |
| <b>VP (Academic)</b>    | <b>BoG Rep</b>           |
| Chris Samuel.....3202   | Mark Cormier             |
| Jamie Speer.....1533    | Yes.....4125             |
|                         | No.....460               |

VP (Student Life)-elect Jen Wanke hugs a supporter after hearing the results.

photo illustration: Terrena Holomis / THE GATEWAY



# THE GATEWAY

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Opinions expressed in the pages of The Gateway are expressly those of the author and do not necessarily reflect those of The Gateway.

The Gateway is created using Apple Macintosh Computers, a Hewlett-Packard ScanJet 3c flatbed scanner, and a Polaroid SprintScan 35 Plus optical film scanner. Adobe InDesign and QuarkXPress are used for layout. Adobe Illustrator is used for vector images. Adobe Photoshop is used for raster images. The Gateway has a hot new HP LaserJet 5000N, which is used to produce paste-up images of the pages. The Gateway's games of choice are Dave Dobson's marvellous Snood, and Maxis' SimCity 2000.

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Rotating Dog, Jon Dunbar, Mary Chan, Dave Alexander, Ian "Bitches and Bills" Mulder, Annan Dunbar, James Rossiter, James Elford, Christopher Lane, Jeff Rezanoff, Michael Cust, Byron McBride, Michelle McBride, Tony Estevez, Jeff Miranda, Tyler McKinnon, Keith Justik, Nancy Gregg, Kate Rossiter, Carl Shreuders, Collwyn Llewellyn-Thomas, Terrena Holomis, Tim Bulger, Wilco, Chew, Nina Simone

# McGill students vote against Coke

Jon Bricker  
The McGill Daily

MONTREAL (CUP) — Students at McGill University have voted overwhelmingly against a proposed deal that would make Coke the exclusive beverage supplier on campus.

Over 5000 students cast votes last week in Students' Union elections and on the referendum question. The final count had 2690 students, or 56 per cent, vote against the deal.

Following the vote, rumours began to circulate on campus that the Students' Union planned to challenge the legitimacy of the referendum.

But the rumours didn't stop the no forces from celebrating.

"We sent a message not only to administration but to Coke as well," said no campaign organizer Phil Gohier. "It's quite obvious we're not extending a welcome mat."

Jim Turk, president of the Canadian Association of University

Teachers, said he was pleased with the vote.

"The University's response now has to be 'under no condition do we proceed,'" he said.

Students opposed to the deal have pointed to Coke's questionable human rights record and criticized the secrecy that has shrouded most of the contract.

But while University officials say they recognize the referendum results, they are in no rush to scrap the proposed deal, which has been estimated at \$10-million.

"The students have definitely given us a message," said Alan Charade, McGill's director of Ancillary Services and the administration's lead negotiator in the deal.

He later added that the referendum results need to be taken with a grain of salt.

"A small minority even showed interest in voting on this matter," he said.

Campus student leaders who supported the deal, meanwhile, were focussing on their call for more post-secondary funding.

Andrew Tischler, Student Society president, called attention to what he says is a funding crisis that is forcing Quebec universities to look for more money in the private sector.

"What do you do when your government fails you?" he asked.

Tischler said those who supported the Coke deal were only trying to make up for government cutbacks.

In response, Turk said that relying on private funding sends a message to governments that universities can replace money that has been cut back.

"It absolutely does let the government off the hook and at a time when they do have the resources," he said.

Coke officials, meanwhile, say they are willing to hear the concerns of students and university officials about the proposed deal.

"Our business is just about how do we satisfy peoples' thirst," said Sandra Banks, Coca-Cola's Bottling's vice-president of public affairs. "We are respectful of our customers and their decisions."

# Protest arises over founder of Scientology's birthday

Jon Dunbar  
News Staff

Protestors opposed to the Church of Scientology gathered on Sunday to commemorate a different kind of birthday party.

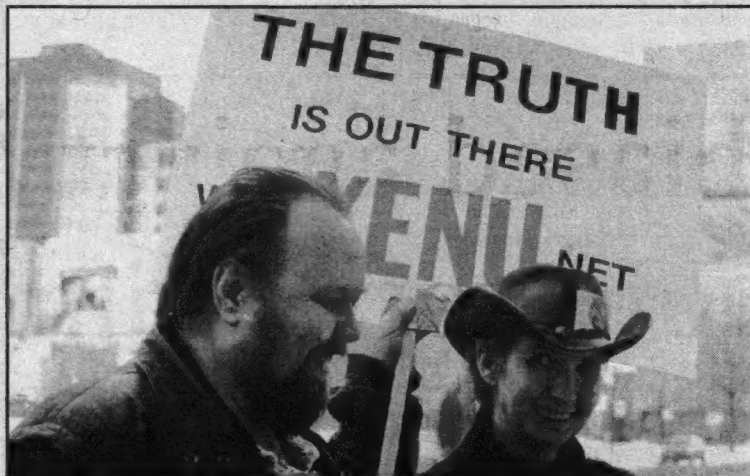
Monday was the birthday of L Ron Hubbard, the founder of Scientology. Sunday, a small group of protesters gathered outside the Church of Scientology to decry the actions and beliefs of the Church.

Cameron, who refused to give his last name, accused the Church of "practicing medicine without a license."

Cameron, a U of A graduate of Political Science, carried a sign displaying the Internet address of Operation Clambake, an anti-Scientology website.

The protesters said that they had met on the Internet and did not represent any specific group.

The Church's director of public affairs, Deborah Jurt, called the protesters anti-religionist. She questioned the legitimacy of the



Protestors downtown outside the Church of Scientology on Sunday.

Kate Rossiter / The Gateway

data the protesters used and cited her right to freedom of religion.

According to Cameron, "the religion is not the subject of the demonstration, the [Scientology] management is."

Cameron and his associates handed out copies of the Xenu Leaflet, a pamphlet intended to reveal secrets of Scientology and disillusion its members.

Among the protesters were a number of camera-carrying Scientologists, who took photographs and videotaped the demonstrators.

One of the camera carriers, Andre Jurt said, "these guys are of course free to express their views." He added, "people come here to go to our courses. If it doesn't work, why do they spend their money?"

# Where there's smoke, there's fire

## Well-used furniture burns in University of Calgary smoking lounge

Mary Chan  
The Gauntlet

A small fire broke out in the University of Calgary's smoking lounge at about 1:30pm last Monday afternoon, prompting the evacuation of MacEwan Hall and Student Centre and the closure of the smoking lounge for the rest of the day.

"We had a small fire that was smouldering in a chesterfield," said Campus Security Manager Lanny Fritz. "The smoke caused us to evacuate the building."

According to witnesses, the fire

began when someone dropped a cigarette butt into one of the couches.

"[The culprit] didn't do anything about it," said third-year Communications student Jennifer Plante. "My friend flipped over the couch and it was flaming underneath."

According to Plante, it was very smoky. "It was just a haze that was concentrated in the front corner," Plante said.

"It smelled like 30-year-old furniture burning."

As a result of the fire, the lounge was closed on Monday, forcing smokers to relocate to patios or

play cards outside the lounge doors in MacEwan Hall.

"I feel really upset that one or two idiots are able to completely tear everything down," said first-year General Studies student Tracy Quayat. "A lot of people meet each other here and now they have to meet somewhere else."

According to Fritz, no one is being held responsible for the fire.

"We don't know the origin," he said. "We can only assume it was a careless smoker. We have no reason to assume anything otherwise at this time."

The Lounge reopened Tuesday morning.

# Banks get rid of \$1B student-loan contract

CONTINUED FROM PAGE 1

Gino Trifiro, a spokesperson for HRDC, said that the federal government is going to borrow \$1.8-billion to begin administering the program in August. The system, however, does not necessarily cost the full \$1.8 billion to administer.

"We can't calculate the cost last year because we were not administering the system. What we can say is that starting August 1 we will have to raise the capital to run the program, and that is \$1.8-billion," said Trifiro.

According to Michael Conlon from the Canadian Federation of Students, HRDC told him that the banks were spending about \$1-billion a year to administer the loans.

Student reaction to the HRDC announcement was positive.

Kieran Green, communications coordinator for the Canadian Alliance of Student Associations, said students will now have more input into how the student loan system works.

"No student could access the negotiations between Ottawa and the banks," he said. "Now we can be involved in the negotiations."

Green added that students should not see the announcement as a sign the student loan system is in trouble.

"Our key message to students is don't panic, this is not the end of the Canada Student Loans system," he said. "Come August 1, there will be money for student loans."

The Canadian Federation of Students was also pleased with the news.

"Our general reaction is to applaud the federal government for standing up to the banks and not bending to their demands," said Conlon. "The banks walked away from the deal because they wouldn't make a profit."

The Canadian Press reported Thursday that the banks wanted an extra \$100-million from the federal government to continue administering the loan system.

Conlon, meanwhile, said he would be willing to sit down with federal and provincial officials to come up with a better loan model.

In related news, HRDC recently announced it is taking immediate action to correct errors resulting from the conversion of data in the Canada Student Loan Information System.

The government agency announced in a press release dated March 5 that the Customs and Revenue Agency will not withhold the income tax refund of people who were incorrectly identified as having an outstanding Canada Student Loan debt.



# University threatened with \$64 million lawsuit

*Wife of Elk velvet researcher claims he was misrepresented in the press*

Michael Winters  
NEWS STAFF

The elk antler company Innersense, which is suing University professor Brian Fisher for \$4.5 million, is also threatening to sue the University for \$64 million.

The dispute is over the raw data from a controversial study, which was run by Fisher. The study's final report claimed powdered elk antler raised testosterone in human subjects to five to six times of normal amounts.

Since then, Fisher has refused to give Innersense the raw data that backs up his report's findings. Fisher has also been charged with unprofessional conduct by the University—the details of which will not be disclosed until after an investigation is complete—and been barred from appearing at the International Symposium on Antler Science and Product Technology in Banff next month.

Steve Kurylo, president of InnerSense, says he blames the University for mishandling the study and damaging the credibility of the elk antler industry.

"My reason for the study was to get scientific validation. The whole

*[The Fifth Estate report] was one of the most one-sided pieces of journalism I've ever seen. It was unbalanced and did not include all of the information that they had.*

— Phyllis Woolley-Fisher, wife of Dr Brian Fisher

thing has harmed us, especially when results can't be substantiated. We feel that the University has a lot of explaining to do and unless we can take it public, in a public environment—a court of law we can't [get the answers]," he said.

Kurylo is also suing Phyllis Woolley-Fisher, Brian Fisher's wife, who also worked on the study. Woolley-Fisher claims that Fisher has been a victim of one-sided media coverage and that they haven't been able to speak out because of the University's internal investigation.

"My husband has gone through a terrible ordeal, personally and professionally. The truth will come out; Mr Kurylo received a research report based on the research findings and put in a financial contribution relative to what he received," said Woolley-Fisher.

Woolley-Fisher feels that the *Fifth Estate* television program's coverage was unfair to her hus-

band. "It was one of the most one-sided pieces of journalism I've ever seen. It was unbalanced and did not include all of the information that they had," she said.

She also stressed that Fisher has disseminated his findings publicly as an independent researcher.

"Brian did not make any money over and above his academic salary," said Woolley-Fisher.

Although she could not comment on the investigation, she added, "as a community I would hope the senior administration has every member's interests at heart."

Roger Armstrong, a U of A Public Affairs official, said the administration won't publicly discuss the lawsuits. "The University of Alberta believes the dispute between the Kurylos and Dr Fisher should and can be resolved. However, as it is a matter before the courts, our legal counsel has advised us to say nothing further at this time," he said.

## Arbour biased against Serbs, protestors claim

CONTINUED FROM PAGE 1

"Are Serbs worse than animals?" he asked.

Partway through the lecture, a man in the front row stood up and disrupted the speech, yelling at Arbour about NATO's war crimes. He was drowned out by the crowd and promptly removed by security guards. Arbour continued with her speech, ignoring the interruption. The man was later released without being charged.

He was identified as a Serbian who is in Canada to face charges as an accused war criminal. According to the other protestors, they were shocked to learn the story, which they did not know before the lecture.

One of the protestors, Paul Dechene, said, "we've been beating ourselves up about this, but don't know if we'd've done anything differently. The fact is, he is an accused war criminal, and there's that whole presumption of innocence thing which we still believe in in Canada."

In 1999, a group of lawyers charged NATO leaders with grave violations of international criminal law in causing civilian death, injury and destruction to the people of Serbia. This charge indicted a number of world leaders, including Canadian PM Jean Chretien.

According to Dechene, "no one has seen any evidence of this investigation."

Arbour said that not all war



Louise Arbour speaks at the U of A's lectureship on human rights.

Chul-Ahn Jeong / THE GATEWAY

criminals can be brought to justice.

Dechene said, "clearly she had a bias in the choice to only indict the Serbians and a few token Croatians and Bosnians."

In Arbour's words, "It is our duty to put tyrants under the law." She said,

"Criminal law, if it operates fairly and transparently, can create truth, trust, and reconciliation can take root."

Arbour was a guest of the U of A Visiting Lectureship in Human Rights. Last year, the event featured Archbishop Desmond Tutu.

### Environmental Research and Studies Centre Seminar Series

Thursday March 16, 2000

4:30 P.M.

Students' Union Building, Alumni Room  
University of Alberta

#### Dr. Robert Costanza

Director, Institute for Ecological Economics, University of Maryland  
Professor, Center for Environmental Science, at Solomons

#### Ecological Economics:

#### reintegrating the study of humans and the rest of nature

Ecological economics is a transdisciplinary effort to link the natural and social sciences broadly, and especially ecology and economics. The goal is to develop a deeper understanding of the complex linkages between ecological and economic systems, and to use that understanding to develop effective policies that will lead to a world which is ecologically sustainable, has a fair distribution of resources (both between groups and generations of humans and between humans and other species), and efficiently allocates scarce resources including "natural capital". This will require new approaches that are comprehensive, adaptive, integrative, multiscale, pluralistic and which acknowledge the huge uncertainties involved. Examples of integrated assessment and modeling studies at local, regional and, global scales are discussed as cases that both require and force the integration of ecology and economics and help to build common understanding of linked ecological economic systems.

#### Free Admission

Refreshments to follow

Contact: Beverly Levis@ualberta.ca

http://www.ualberta.ca/ERSC

Tel: 492-5825

This event is made possible by funding from TransAlta.



Environmental  
Research and  
Studies Centre

### DECISION OF THE DISCIPLINE INTERPRETATION AND ENFORCEMENT BOARD MARCH 6, 2000

Members present: Nadine Arendt, James Elford, Cathy Ma, Ryan Reichl and Kory Zwack.

Plaintiff: Julien McNulty

Respondent: Stacey Prochnau, Students' Union Chief Returning Officer (CRO)

Issue: On or about February 18, 2000 Julien McNulty attended a nomination meeting where he and all other candidates were informed that articles submitted in the *Gateway* were not to exceed 150 words in length. The same information was also set out in the election packages issued to all candidates. In the March 2, 2000 edition of the *Gateway*, an article by McNulty was published exceeding 400 words.

On March 2, 2000, the office of the CRO issued a ruling that McNulty had failed to act in good faith by disregarding the guidelines and was given a \$50 fine to be deducted from his campaign budget.

Due to an unfortunate weekend delay of D.I.E. Board proceedings, the CRO and candidate reached an agreement that the penalty had been properly served.

Ruling: The D.I.E. Board agreed that McNulty had suffered hardship through the delay of proceedings and, therefore, the initial punishment of a \$50 fine should be struck down.

Nadine Arendt

Nadine Arendt

Chair

Discipline, Interpretation and Enforcement Board

## To University & Beyond



See Jane volunteer for Orientation.

See Jane have more fun than you can shake a stick at.

You too can have as much fun as Jane.

Apply to volunteer as an Orientation Leader!

deadline: March 15

### Contact Sandra

Volunteer Coordinator for Orientation 2000

Phone 492-4086

sandra@su.ualberta.ca







march 14, 2000

**budget**

Ah yes spring time, the time when you worry most about school and I well... worry about how the SU has done financially over the last year. So without any further stalling, here is how the SU is doing financially.

After a set back in the Power Plant, due to lower sales during the summer of '99, the SU has been able to stay on a projected balanced budget by a better than budget earnings in some of the retail departments. Powerplant had a great year during the school term eroding some of the loss from the summer, however was still not able to remove the entire effect of the loss.

The SU was also very lucky this year in that the Students' Union was able to finish paying off the original mortgage for SUB. Our hope is to "lock" the money away for future renovations and the expansion of the building that will be needed within the next couple of years.

When you look at the budget figures below please take note that these are the actual figures up to January 2000, combined with the projected numbers for February through April 2000. Therefore, the projected surplus might be lower than is shown if more is spent on some of the services that need newer equipment for next year or unexpected repairs in some of the businesses such as the Powerplant or RATT.

If you have any questions please email me at [vp.operations@su.ualberta.ca](mailto:vp.operations@su.ualberta.ca)

**faculty elections****UASUS Elections**

Nominations close this Tuesday, March 14 at 5PM

Forms are available and can be dropped off at M-142 Bio Sci.

All Undergraduate Science Students can run and vote.

Positions available are:

UASUS EXECUTIVE

President

VP Academic

VP Activities

VP Finance

VP Communications

Sports Coordinators (2)

Students' Council Representatives (5)

General Faculties Council Representatives (7)

## UNIVERSITY OF ALBERTA STUDENTS' UNION - DEPARTMENTAL PROFIT AND LOSS STATEMENT

APRIL YEAR-TO-DATE  
CURRENT YEAR

| Budget Area                                       | ACTUAL           |                  |                | BUDGET           |                  |                | VARIANCE<br>vs BUDGET |
|---|------------------|------------------|----------------|------------------|------------------|----------------|-----------------------|
|   | REVENUES         | EXPENSES         | NET            | REVENUES         | EXPENSES         | NET            |                       |
| Administration                                    | 2,328,878        | 1,796,670        | 532,208        | 2,335,229        | 1,822,464        | 512,765        | 19,443                |
| Political   | 89,530           | 510,616          | (421,086)      | 77,826           | 520,494          | (442,668)      | 21,582                |
| Services  | 211,312          | 545,011          | (333,699)      | 203,383          | 582,154          | (378,771)      | 53,072                |
| Marketing/Media                                   | 352,485          | 367,352          | (14,867)       | 395,860          | 414,258          | (18,398)       | 3,531                 |
| Entertainment                                     | 378,346          | 472,838          | (94,492)       | 494,397          | 551,152          | (56,755)       | (37,737)              |
| Retail  | 1,287,910        | 1,104,982        | 182,928        | 1,332,879        | 1,172,418        | 160,461        | 22,467                |
| Food & Beverage                                   | 2,182,320        | 1,937,429        | 244,891        | 2,281,493        | 1,984,632        | 296,861        | (51,970)              |
| <b>Total Operating Funds</b>                      | <b>6,830,781</b> | <b>6,734,898</b> | <b>95,883</b>  | <b>7,121,067</b> | <b>7,047,572</b> | <b>73,495</b>  | <b>30,388</b>         |
| Capital   | 95,881           | 137,010          | (41,129)       | 94,378           | 138,010          | (43,632)       | 2,503                 |
| <b>Total Operating and Capital Funds</b>          | <b>6,926,662</b> | <b>6,871,908</b> | <b>54,754</b>  | <b>7,215,445</b> | <b>7,185,582</b> | <b>29,863</b>  | <b>32,891</b>         |
| <b>Reserved Funds</b>                             |                  |                  |                |                  |                  |                |                       |
| Building Reserve                                  | 61,061           |                  | 61,061         | 61,064           |                  | 61,064         | (3)                   |
| Legacy Fund                                       | 146,768          | 140,000          | 6,768          | 146,768          | 149,662          | (2,894)        | 9,662                 |
| Campus Recreation Fund                            | 145,191          | 134,783          | 10,408         | 155,532          | 158,231          | (2,699)        | 13,107                |
| Student Involvement Endowment Fund                | 44,287           | 14,561           | 29,726         | 49,302           | 13,900           | 35,402         | (5,676)               |
| Student Financial Aid & Information Centre        | 80,168           | 93,499           | (13,331)       | 83,905           | 107,942          | (24,037)       | 10,706                |
| Student Legal Services                            | 25,480           | 25,000           | 480            | 25,480           | 25,982           | (502)          | 982                   |
| WUSK  | 14,776           | 6,805            | 7,971          | 14,778           | 15,070           | (292)          | 8,263                 |
| Eugene Brody Board                                | 14,776           | 13,000           | 1,776          | 14,778           | 15,070           | (292)          | 2,068                 |
| Access Fund                                       | 745,517          | 286,360          | 459,157        | 771,238          | 668,592          | 102,646        | 356,511               |
| <b>Total Reserve Funds</b>                        | <b>1,278,024</b> | <b>714,008</b>   | <b>564,016</b> | <b>1,322,845</b> | <b>1,154,449</b> | <b>168,396</b> | <b>395,620</b>        |
| <b>Total Operating, Capital and Reserve Funds</b> | <b>8,204,686</b> | <b>7,585,916</b> | <b>618,770</b> | <b>8,538,290</b> | <b>8,340,031</b> | <b>198,259</b> | <b>428,511</b>        |



## EDITORIAL

### SU election postmortem

For the heretofore apathetic, last week *The Gateway's* Production Editor Dan Lazin wrote an editorial in which he made public and explained his preferences in the SU election. The question I'd like answered now is: what influence, if any, does *The Gateway* have in the annual SU elections? There is no polling done, so it's hard to determine. Last year, six out of six of our choices won and this year five of Lazin's six choices won. However, simply because we preferred over 90 per cent of the candidates who won in the past two years does not mean we have great influence. It could mean that students analyzed the candidates and came to the same conclusions that we did—in some cases the decision is easier than in others. But the one position in which Lazin's choice did not win, that of the VP (External), is what concerns me now.

In what all involved considered to be one of the tighter races, Barrie Tanner—*The Gateway's* Sports Editor—was whitewashed, losing by over 800 votes to Naomi Agard. This is interesting because Agard was the candidate who launched the complaint that led Chief Returning Officer Stacy Prochnau to prevent *The Gateway* from hitting the stands last Tuesday. In a meeting of the Discipline, Interpretation, and Enforcement Board held Tuesday night, it was decided that Prochnau had neither the right nor the authority to censor *The Gateway* as she did.

Now, if Tanner had lost a tight race, this wouldn't concern me as much, but as he lost by such a wide margin, it appears there is something worth discussing here. *The Edmonton Journal* published an article Wednesday, March 8 reporting that Prochnau had censored *The Gateway*. In the article, *Journal* writer Duncan Thorne failed to mention that Lazin's editorial also made recommendations

for the other five portfolios, and that the editorial included the qualifying statement: "Please remember to do your own research and make an informed personal decision. These are our recommendations; if you feel you should adopt them for lack of any better advice or individual opinion, then you should consider abstaining from the vote."

The implied message of the *Journal* article—and of Prochnau's censorship of *The Gateway*, for that matter—was that *The Gateway* had done Tanner an irresponsible favour at Agard's expense, supporting him simply because he was a colleague. Also, Thorne only quoted Prochnau and Agard, while Tanner—who was not working at *The Gateway* during the election, had nothing to do with the editorial, and had been effectively banned from media contact—did not have a chance to respond. In spite of our efforts to handle a sensitive issue with diligence, between being unlawfully censored and Thorne's shoddy work, we were made to look like partisan bullies.

I guess I should have faith that all who voted did their research and didn't vote for Agard out of sympathy because they thought she was a victim of a malicious *Gateway* scheme.

However, I would feel terrible if it were proved that Tanner's connection to *The Gateway* hurt him in the election. This would constitute a great injustice against him. He didn't have anything to do with what we wrote during the election. For too many reasons to cite here, he would have made a great VP (External). That, along with Agard's council record—which is public to anyone who wants to check the minutes of the SU's meetings, as Lazin did—are the only reasons Lazin picked him.

Ryan Smith  
News Editor

## LETTERS

### Gateway shouldn't endorse candidates

The SU elections are not fair based on the fact that *The Gateway* issue that includes the editorial on who to vote for is published the day before or even the day of the election. This leaves no room for the candidate who is not selected by the editor to "have what it takes" a chance for a reply. From what I have seen there is no comment on the platforms of the candidates in the editorial, and it is just based on who the editor likes or dislikes. I have witnessed a great number of people opening up *The Gateway* to read the editorial before they vote and I can only assume that they will just be voting based on the editors nod of approval. If the Students' Union really believes in taking "the integrity of its election process very seriously" it should wake up to the fact that once *The*

*Gateway* is published with the editorial, and there is no chance for the candidates to respond, all the election's integrity is lost.

MICHAEL JOHNGOX  
MATERIALS ENGINEERING CO-OP III

### The Gateway has no integrity

Philosopher John Stuart Mill once said "the freedom of my fist ends with the rights of your nose" [sic], essentially, freedom is limited. One would think this is a very simple concept, but obviously it is difficult for *The Gateway* to grasp. I feel strongly that the students of this university need to be informed of a certain viewpoint regarding the freedom of the press and opinion, and more specifically the freedom of *The Gateway*.

The very first principal of good

journalism is that of integrity and it has been evidently lacking in *The Gateway*. There are frequent vocal whines about the freedom of press, opinion and autonomy of *The Gateway*, but what is often cast aside and forgotten is the responsibility that comes with those freedoms and rights. In particular, *The Gateway* needs to take this responsibility a lot more seriously in light of the fact that it is the only paper on campus that reports on student events, and that it is endorsed by the Students' Union. Simply because the journalists and editors of *The Gateway* are not of tenure, it does not mean that they have free reign. The staff of *The Gateway* needs to learn about this fundamental principal of integrity and employ it on a regular basis in their pieces. In our society where freedom and rights are so highly valued, it disgusts me to realize that in the end people cannot grasp the concept of freedoms and rights having responsibilities attached to them.

ALEXANDRA TAYLOR  
ARTS

### Streetcar review totally out to lunch

In response to Peter Taylor's review of The Citadel's "A Streetcar Named Desire," appearing in *The Gateway's* March 7 edition, I have one question for you, Pete, have you been smoking crack?

Art Cohen is laughable in the role of Stanley. His portrayal is forced and unconvincing. He makes a mockery of the gritty character that Tennessee Williams intended him to be. There is no commitment to the role and the only plausible

reason for his being on-stage is that he is pretty. Jim Varney could have played this role better.

Seana McKenna, Queen of the Canadian Stage, is ineffective in depicting the transformation from a socialite to a broken, crazed shell of a woman. Some of Blanche's best lines are thrown away and delivered without conviction. Jan Spidell puts in an adequate performance as Stella.

The shining star in this ensemble is Ric Reid in the role of Mitch. He brings Mitch's dilemma to life and shows the torture that Mitch experiences in facing the loss of his mother and Blanche. This is by far the worst production of Streetcar ever.

THOMAS BARBER  
ARTS I

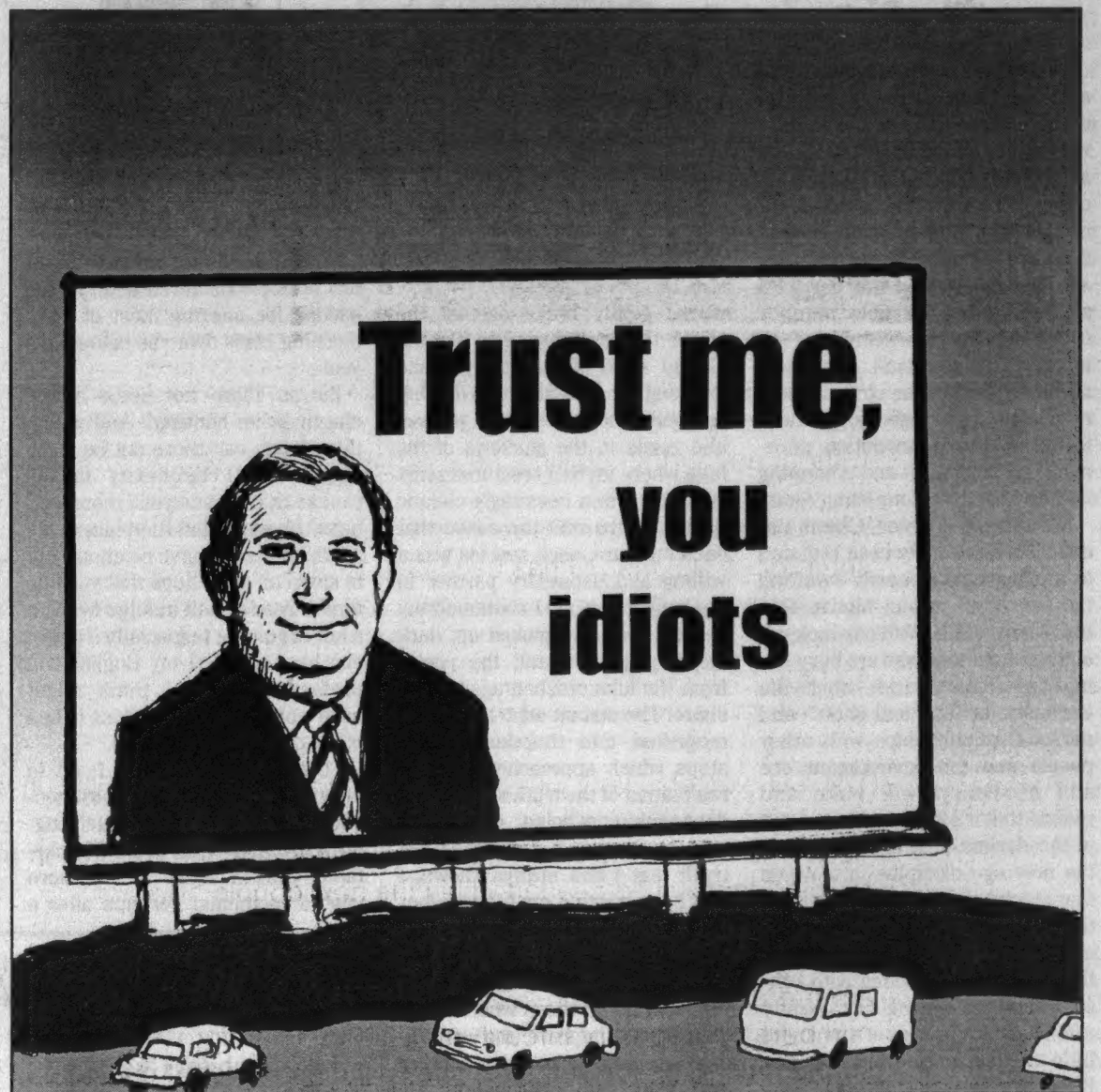
Letters to the editor should be dropped off at room 0-10 of the Students' Union Building, or e-mailed to [managing@su.ualberta.ca](mailto:managing@su.ualberta.ca).

*The Gateway reserves the right to edit letters for length and clarity, and to refuse publication of letters it deems racist, sexist, libelous, or otherwise hateful in nature.*

*Letters to the editor should be no longer than 350 words in length, and include the name, student identification number, program, and year of study of the author, to be considered for publication.*

### Notice

If someone told you last week that *The Gateway* was being sued, someone lied to you. No such lawsuits have been initiated, at least as far as we know. We stand by everything we have printed.



Klein unveils his new health care strategy

### THE BURLAP SACK

Today's Burlap Sack goes over the idiots whose shenanigans disrupted my duties as Circulation Manager last Thursday.

First, someone thought it would be funny to throw out almost all of *The Gateways* in the Fine Arts Building.

I just want to remind you that throwing whole entire bundles of newspaper in the trash is illegal. I have filled out a requisition form with the SU for the installation of surveillance cameras around my drop off boxes. Try this stunt again, buster, and you're going to jail.

Also due for a sack beating is the person or gang of persons who stole my beloved candy-apple red cart with which I deliver this newspaper. After finishing my delivery duties, I left my cart next to the stairs in SUB as I returned van keys to the SU offices. When I returned, it was gone.

Exactly why did you need to steal my cart, asshole? Are they a hot item on the black market? It enrages me to think that someone is probably moving furniture with it right now.

MIKE WINTERS  
CIRCULATION MANAGER

*The Burlap Sack is a semi-regular feature where a person or group who needs to be put in a sack and beaten is ridiculed in print. No sack beatings are actually administered.*

*Except in this case. If we find you then you'll wish for the sack to protect your ass from our savagery.*



## A perverse paradise awaits us off-line

Jeff Rezansoff

Where was I when Liberty last shone the light from her torch in my direction? Oh, that's right, I was logged onto the virtual reality of the Internet, absorbed in a cyberworld searching for the connection and understanding which deserted me in the real world long ago. In cyberspace I was part of a system, a recognizable number cybernetically represented for all inclined to understand. I was now an initiated member of the cyber-revolution, a new-age disciple dedicated to the appreciation of e-mail, pornography and shopping from the comfort of my living room.

Neitzche was wrong, God is not dead, He has simply been reduced to a cyber-entity eagerly awaiting the converted to join him in this brave new world. With any luck, all of those heathens who are busy living in an archaic world—where life is "nasty, brutish and short" and personal relationships with other people and the environment are still necessary—will wake and realize that it's time to come in out of the darkness. It is time to join the new age disciples in a world that can be cherished as safe from the elements, social and political issues can be dealt with without the hassle of interacting with others, and suffering is easily exchanged for images of that joyful little cartoon mouse and his dog Pluto. Paradise and freedom has been found, it can be yours for a small startup fee and a little consumer loyalty to the altruistic companies who made all of this possible.

Just when I thought that nothing could ruin my love affair with the nirvana of the Internet, a power outage disconnected me from my bliss. What was I to do? Fear set in and I panicked. I stumbled out into the confusion of the natural world, squinting in the sunlight, struggling to focus on my foreign surroundings. I began to run. I pounded on people's doors, begging to use their computer, but the answer was the same, "the power's out, you freak!" I continued running and the last thing I remember before passing out was "what comes next?"

When I woke I found myself on the edge of a lake unlike any lake I had ever visited online. It was wet and cold, its water moved in rhythm with the wind, and as its

*Fear set in and I panicked. I stumbled out into the confusion of the natural world, squinting in the sunlight, struggling to focus on my foreign surroundings. I began to run.*

waves gently broke against the shore, the resonance was like the distant echo of something I had lost long ago. But what was it? I felt compelled to search the grasses and reeds in the shallows of the lake where myriad creatures scurried about in a seemingly chaotic dance. There was the sense that each creature, each species was a willing and necessary partner in the real world. As I continued my search, the wind picked up, dark clouds rolled in and the waves from the lake crashed against the shore. The distant echo had transmogrified into thundering footsteps which approached like the realization of the truth suppressed deep within my being.

In an instant I recognized the truth that I had always known, I had been wasting my life in a fantasy sold, supported, and reveled in by those who do not know the difference between reality and virtual reality. By those who want to change and "improve" the world by disconnecting us from one another and from the environment. By those who want each of us to be at the mercy of their advertising, rhetoric and politics. I had been fooled into believing that I was a meaningful part of a system where all of my questions could be answered and all of my problems solved by some supreme cyber-being, when in actuality I was simply a number with purchasing power.

How utterly pathetic.

At that moment the wind dissipated and I heard a heavenly chorus as a brilliant light broke through the clouds. Was this an angel? Close. Liberty stood before me clad in nothing but a "teddy" and the torch which she held in her right hand illuminated a future of possibilities unconstrained by the perverseness and isolation offered by the Internet. I was now a glorious reject of an age that never should be.

Besides, I still have television to keep me company.

## I have a reasonable explanation



Mike Winters

I understand that saying, "I slept in," is not considered a very good excuse for missing most of one's morning class over the course of a year.

But is there not some quaint charm in its honesty? And within this charm can there not be some nuance and complexity in the excuse that goes beyond mere laziness? I believe that there are cases in which people have no choice but to sleep in, and I hope that you, the tender reader, will indulge me with a fair argument (especially if one of you happen to be my English 242 professor, whom I think might have a bad impression of me in lieu of my persistent absence).

There's no doubt that I am in favour of the principle of post-secondary education. The vague, long-term promise of an education certainly makes sense in my more wistful moments. Perhaps after a

*People, including perhaps my professor, might argue that if other students can find a way to get up in the morning and show up for class, then I should as well.*

lovely summer dinner, with a wine glass knuckled loosely in hand, I can look out past my porch and see, ah yes, the true beauty in a liberal arts education. But if you catch me off guard with the more immediate issues of daily existence-like, say, the dreadful reality of waking up to the opening screams of my radio alarm—my lofty ideals can quickly be thrown out the window.

Now people, including perhaps my professor, might argue that if other students can find a way to get up in the morning and show up for class, then I should as well.

How naive.

Recent clinical studies have proven, with hard clinical data, from clinics, that there are two types of people: morning people and non-morning people. Now, while morning people can function just fine getting up, non-morning people are, by some genetic quirk, disadvantaged in their morning-coping skills. In fact, non-morning people are considered legally impaired: the stunted brain is half conscious, incapable of rational

thought and prone to grumpiness.

I can say, without hyperbole, that tearing me from my blanketed womb on a cold, dark morning is the metaphorical equivalent of giving birth to a thousand screaming babies. That doesn't make any sense? Good, let it reflect the state of confusion I experience during the morning, for I am not a morning person.

But spare me your sympathy, Mr professor, for I am not looking for charity. I merely want to be accepted for who I am. I want to be able to enter my 50-minute class 47 minutes late without having to deal with the stares and whispers. I want to be able to look you in the eye and ask for an exam deferral because I slept not only through the test, but also the classes in which you announced the test. Just don't judge me for being disadvantaged. It's just like John Locke said in his *Essay Concerning Human Understanding*: "He that judges without informing himself to the utmost that he is capable, cannot acquit himself of judging amiss."

Indeed, Mr Locke, indeed.

## All drug laws are a form of tyranny

Michael Cust

Rescind all drug laws now. No regulations, no government boards, no methadone treatments, no government drug stores—nothing, a completely "hands-off" policy.

The war on drugs is a moral outrage, and further proof of the socialist government that controls society and has no respect for private property. Our current drug laws are nothing more than legalized robbery. The government grants itself the right to enter one's property, steal one's property, and then turn around and label the individual immoral for pursuing their own happiness. Private property is the source of all freedoms, and limiting this institution is detrimental to the achievement of a free society. If a person were to enter your home and take your money at gunpoint, you would expect that they should be locked up. And this same logic should apply to the totalitarian government that makes a hobby out of

stealing from hippies.

And of course no government intervention is free of harmful market effects to the individual—in this case, the drug user. The current drug laws are very anti-free-trade, in that they espouse protection for the masses by restricting all trade in potentially dangerous chemicals. This concern for the greater good results in unnaturally high prices for the user. To cover these high costs the user steals in order to feed his habit. The end result is higher crime and higher taxes to fight the increased crime. The cycle also creates higher usage rates because the individual bears no responsibility for his or her actions.

So often it is forgotten that man is guided by free will, and as such is responsible for his own actions. Only by making man his own guardian, will you reduce the harm associated with drug use. The only possible criticism for this scenario is that the dealer bears no responsibility for this transaction. Really, though, the dealer is the champion of the entire transaction. He pro-

vides the addict with what he wants, and, in a free society, one should be able to sell what one pleases. It is a mistake to blame the dealer, do we blame the food seller for selling food to the fat lady? Of course not. It is not the responsibility of the food seller what the fat lady does.

Drug prohibition comes at an extremely high cost to everyone. Not only are dealers put out of business, but they are usually locked up. In effect, productive, self-sustaining members of society are removed to become welfare slaves in the prison system, dependent on those left in society to pay the cost of their existence. Once the prisoner is released, they are followed by a criminal record, which makes finding reasonable employment next to impossible. Very often they turn to welfare, unable to work, and the cycle worsens.

Drug prohibition seethes with anti-capitalist, anti-freedom sentiment. It is needless government intervention into our lives, and not surprisingly counter-productive.

### DAVE ALEXANDER'S TOP TEN Reasons circus clowns can't get laid

- 10 It's hard to impress women when your only ride is a unicycle or a tiny car with eleven of your friends in it.
- 9 Giant clown shoes are recognised as a sure sign of over-compensation.
- 8 Prospective mates never accept flowers for fear of being squirted.
- 7 Pennywise pretty much ruined it for all the other clowns.
- 6 Even if their partner makes it past the giant polka dot shorts, the rainbow pubic hair destroys all hope of penetration.
- 5 Notorious reputation for bestiality.
- 4 While performing oral sex, the red clown nose keeps squeaking and totally ruining the mood.
- 3 They refuse to take off joybuzzers during foreplay.
- 2 They habitually get wasted on cotton candy schnappes and say things like "Welcome to my freakshow, now come and taste my corn dog you freaky little circus freak."
- 1 Basically, because they're circus clowns.

The Gateway is now accepting applications for the following positions for the 2000-2001 school year:

**THE GATEWAY**  
editorial positions available

News Editor (2)  
Managing Editor  
Arts & Entertainment Editor  
Sports Editor  
Photo Editor  
Production Editor  
Circulation Manager

Applications are due at 4:00pm on Friday, March 17, and should include a resume, portfolio and cover letter. Please submit to Neal Ozano in 0-10 SUB. Only shortlisted candidates will be contacted. For more information, call 492-5168.



# Not exploiting the expletives



Christopher Lane

The use of expletives has no place in the written word—at least not for a newspaper. The language that is spoken should remain just that, spoken. It is a disgrace to the practice of writing and study of languages to lace the most provocative medium we have with profanities, and it is substantially more provocative when the writer can make his or her point without relying on words that take the place of real thought. It is a shortcut, really; one that signals that the writer didn't have the necessary grasp of the language to communicate his argument.

Hey! Don't burn me at the stake yet. This is not the issue of free speech that I can hear some people thinking it is. In no way should it be illegal to print the degenerate words we often fall back on. I agree that everyone should be entitled to speak (write) their mind. The issue is, however, the desperate state of reliance on tactless words to convey strong emotion. The reason why we (or at least I) swear is because it creates a convenient shortcut for us to quickly verbalize emotions in the absence of time and restraint. Spoken dialogue is

*Writing that persuades and expresses opinions is much more effective when it is not reduced to relying on such words.*

of course immediate and impromptu, and works of fiction are designed to transport the reader into a social context. These ways in which we communicate will then, of course, be subject to cursing, and that is clearly an important part of our literary culture.

There is a substantial difference, however, in using expletives within a novel to develop or realize characters, and using such language in persuasive writing. Writing that persuades and expresses opinions is much more effective when it is not reduced to relying on such words. It is an insult to the reader to expect him/her to be inspired by a piece that has been so badly littered that no sincere thought could be derived.

It all has to do with the nature of the language in question. It is overpowering, and takes so much away from the well-thought-out ideas that may otherwise be present. Sadly, this is why it is used so often; to pack an extra punch into a sentence, or drive home a specific idea. But instead of strengthening the argument, swearing in every third sentence only makes the opinion laughable. Instead of appearing as the well-formed argument that it might well be underneath the garbage, such a piece of writing can be more easily dismissed as an overzealous rant that fizzles out when the author runs out of curses.

I find it hard to take seriously an opinion that can't be adequately understood thanks to the obscurity it takes on when it is marred by the words it uses.

I can gladly say that there is very little of this across various Canadian publications, but still there are some things that get published in a newspaper or news-magazine that are uncharacteristic of a profession that prides itself in its trained mastery of the language. It is disheartening to read a journalist that intertwines the occasional obscenity in an opinion piece, thinking he is being more powerful and provocative, when really he is embarrassing his skills as a writer.

As I said, swearing is a shortcut that has always and will always be a part of our language. That's fine, since humans always try to do more things with putting less work in, and expression sometimes falls into that category. It is the fact that when an author actually takes the time to work on a piece of writing and puts effort into arranging an argument in a way that is persuasive, he can still throw away any credibility by failing to work around a degenerate word to express a strong conviction.

Swearing is fun, as are all colloquialisms, but shouldn't there remain some media of written language that can separate itself to speak in a voice of reason and rationality?

## Death of The Gateway



Neal Ozano

What would you think if the *Edmonton Journal* came onto campus and decided to give away free copies of their paper? Hmm ... that would be all right, I guess.

What if *The Gateway* disappeared?

Are these two things related? *The Gateway* will always be around to offend you with cartoons, inform you with news and such, and dazzle you with breathtaking photos. Right?

Not if a major paper like *The Journal* were to come onto campus and give away free copies of their newspaper here. If that were to happen, a few things would happen, likely in the following order:

1. Students would pick up a copy of *The Journal*.
2. It would have more overall information than *The Gateway*, but the coverage of campus sports and news would be virtually nil.
3. Advertisers, knowing that *The Journal* would be reaching everyone that *The Gateway* usually does, would advertise in *The Journal*, rather than *The Gateway*. Studies have shown that few people would advertise in both.
4. *The Gateway*, due to a lack of advertising revenue, would become really, really small. We are

dependent on advertising revenue to produce the paper. Contrary to popular belief, the Students' Union doesn't pay for *The Gateway*. Officially, we get nearly 100 per cent of our income (about \$230,000) from advertising revenue. Some of the advertising is bought by the Students' Union, but, officially, we are supposedly self-sufficient.

So, I suppose it would make sense to tell you just what it was I actually wanted to see.

I want this paper continue for longer than this year. I want to make sure that measures are put in place to make sure that *The Gateway* has a chance to protest every time a huge journalistic juggernaut owned by a huge media mogul comes on campus and tries to invade our delicate market.

It has happened, and it is happening across the country. In every major city that you find a Southam newspaper (Conrad Black's enterprise), you have a potential site for mass-media dumping. Many of the universities in Ontario have experienced it, and, recently, the University of Manitoba was threatened. No paper has actually been collapsed by on-campus distribution of major daily newspapers, but any campus that has experienced an invasion has discovered in hindsight that it's easier to keep them away than to have them removed after the fact.

So, my point is that even if for just a second, think about what it would mean to you if there were no *Gateway* for you to read every Tuesday and Thursday. And tell us what you think should be done.

### DECISION OF THE DISCIPLINE INTERPRETATION AND ENFORCEMENT BOARD MARCH 7, 2000

Members present: Nadine Arendt, Chris Davey, Cathy Ma, Ryan Reichl and Kory Zwack.

Plaintiff: The Gateway

Respondent: Stacey Prochnau, Students' Union Chief Returning Officer (CRO), Naomi Agard, candidate in the Students' Union election

Issue: On March 7, 2000, the CRO received a complaint from Naomi Agard regarding what she considered slanderous and unfair comments made about her in the lead editorial of the March 7 edition of *The Gateway*. Specifically, Agard believed that the editorial showed bias against her, approaching libel in its commentary on her performance as a Councillor of the Students' Union. As a result of the seriousness of the charge by Agard, the CRO ordered an immediate halt to the distribution of the March 7, 2000 *Gateway* edition.

On the evening of March 7, 2000 *The Gateway* appealed to the D.I.E. Board, claiming that the newspaper was not slanderous against Agard in discussing her experience as a councillor in the editorial. In addition, *The Gateway* argued that a number of qualifying statements preceded the passage in question, and that these statements constitute fair comment afforded to the media under Canadian law. Furthermore, *The Gateway* stated that the CRO's ruling disregarded the newspapers' repeatedly held autonomy. *The Gateway* asked the D.I.E. Board to overturn the CRO's ruling, allowing immediate distribution of the March 7 issue.

Decision: In a 3/2 decision, the board ruled that the appeal be held and ordered that the freeze be lifted and *The Gateway* be distributed immediately.

Majority Decision: Section 3(b) of Bylaw 4500 outlines that the purpose of *The Gateway* is to convey news impartially, accurately and completely. This Bylaw explicitly refers to the news portion of *The Gateway*, whereas the section in question is an editorial piece. The whole purpose of an editorial is to express an opinion, which often will not be fair, objective and impartial. However, the editorial in question clearly included a number of qualifying statements and disclaimers, indicating the bias of the editor, and urged the readers to conduct their own research into the matter before making their voting decisions. It was the opinion of the editor that the statements he made were true based on public documents, including the minutes of Students' Council meetings.

However, it is not for D.I.E. Board to decide whether or not the editorial contained libel statements against Agard. Instead, slander and libel are issues that must be decided by a court of law. The relevant issue is whether or not the *Gateway* has autonomy over its editorial content and whether the CRO has the power to cease *Gateway* distribution.

In a December 2, 1997 decision, the D.I.E. Board defined editorial content to include:

- all responsibilities assigned to all editors, except for:
  - 1) the responsibilities relating to circulation, and
  - 2) the four essential elements of the masthead
    - the name of the paper
    - identification of the intended readership (the target market)
    - the date of publication
    - the location - at the top of the front page

In the same ruling the D.I.E. Board also wrote:

"The *Gateway* is granted autonomy from outside bodies by the bylaw of the Students' Union. Since the Students' Union is the source of autonomy, the Students' Union itself cannot be an outside body unless explicitly declared to be so in the bylaw. However, Bylaw 100 section 1 of the *Gateway* Constitution gives overall responsibility for the content of the *Gateway* to the Editor-in-Chief. This allows an effective autonomy from the Students' Union until such time as the Students' Union may amend the *Gateway* Constitution to allow more influence by the Students' Union."

In addition, in an almost identical appeal, Matthew Hough, the CRO of the 1999 Students' Union election, handed down a decision stating that the Editor-in-Chief of *The Gateway* had the power to write a commentary article on the candidates, indicating his choices for the election.

"While Mr. Fairburn may share his opinions in *The Gateway*, all voters are free to question his choices and make their own decisions."

In response to whether or not such an editorial would constitute campaigning on behalf of the chosen candidate(s), Mr. Hough wrote:

"*Gateway* writers for the purposes of elections, have never been considered volunteers nor have their columns been considered acts of campaigning. This will not change in the 1999 election."

Although the D.I.E. Board is not bound by Mr. Hough's 1999 decision, his ruling is persuasive, and along with the D.I.E. Board's 1997 interpretation of editorial content and *Gateway* independence, are examples of how *The Gateway* has repeatedly been interpreted as having autonomy over its editorial content.

The D.I.E. Board recognizes that *The Gateway* is a service provided by the Students' Union. However, it is first and foremost a newspaper and, as such, is afforded the legal right to freedom of the press.

Since the D.I.E. Board is not the proper forum to decide whether Mr. Dan Lazin committed libel, freezing the distribution of the *Gateway* is clearly not the suitable remedy.

While the D.I.E. Board is sympathetic to Ms. Agard's position, she is free to take individual action against the newspaper in a more appropriate forum. The D.I.E. Board must endeavour to balance all rights. Therefore, to freeze the distribution of the *Gateway*, a newspaper owned by the students and for the students, would be a great injustice.

Every individual has a choice to read or not read, regard or disregard what *The Gateway* prints in each issue. The student body should not be deprived of this choice, just as *The Gateway* should not be deprived of its right as a newspaper to control its editorial content.

For these reasons, the majority of the D.I.E. Board rules that the appeal should be held and that *The Gateway* should be distributed immediately.

*Nadine Arendt*

Nadine Arendt

Chair

Discipline, Interpretation and Enforcement Board

## Congratulations Spring 2000 Graduate!



President Rod Fraser,  
the Gold Key Society and Alumni Council  
are pleased to host all Spring 2000 Graduands  
(ie. all undergrad and grad students eligible  
to cross the stage at Spring Convocation)  
to a celebration barbeque on:  
Monday, April 3, 2000  
4:00 – 7:00 pm  
Dinwoodie, SUB

RSVP required by March 24th to:  
492-6534 or von.whiting@ualberta.ca



After graduation  
there's only  
one thing you  
want to do:  
get as far  
away from  
this place  
as possible.

Perfect.



2000 CHRYSLER NEON

**THE \$750 GRAD REBATE** Graduating? Then you're eligible for a \$750 Grad Rebate that can be used in combination with any other offer when you purchase any new Chrysler, Dodge or Jeep vehicle. Including the completely redesigned 2000 Chrysler Neon. So you can put school where it belongs: in the rear view mirror.

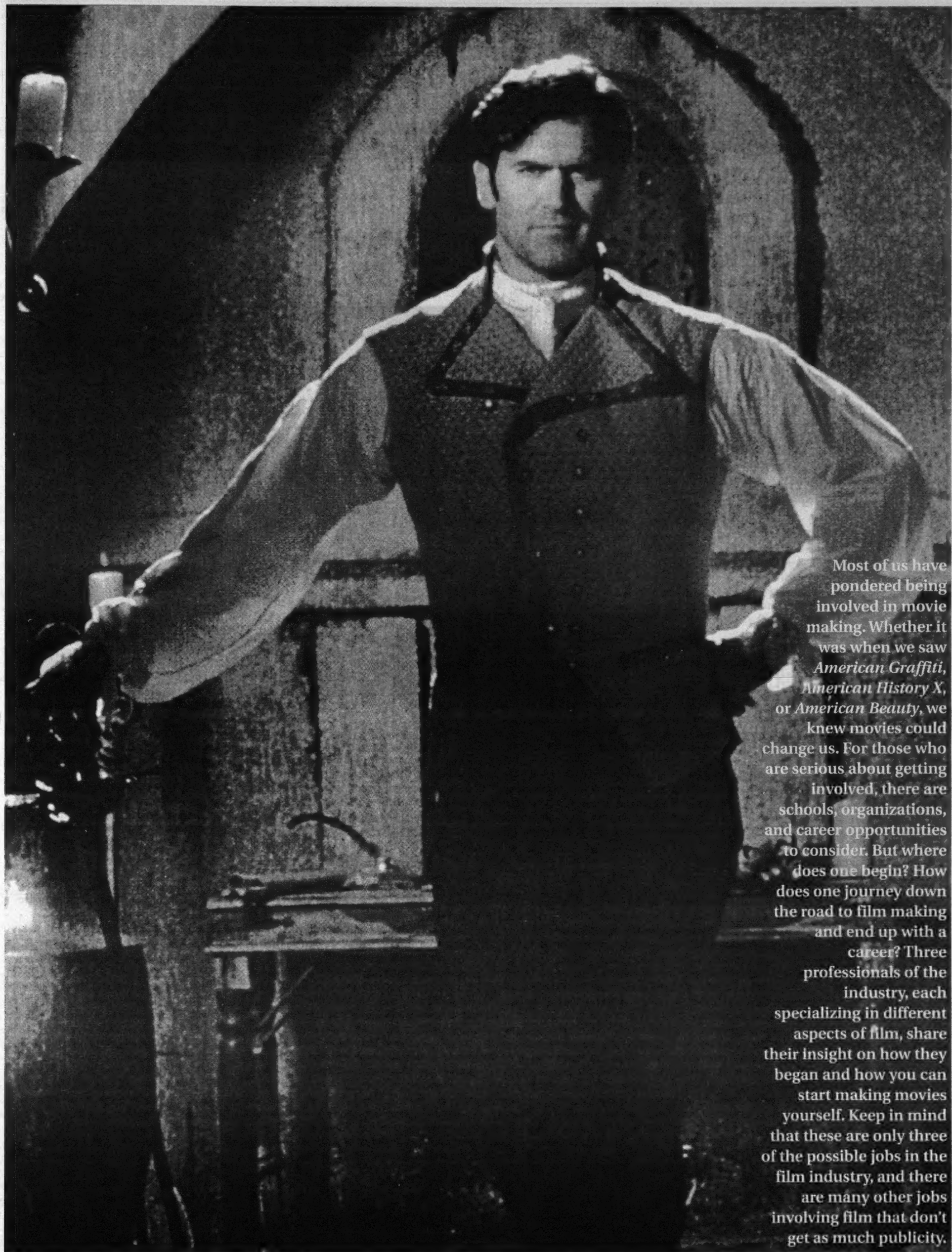


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Most of us have pondered being involved in movie making. Whether it was when we saw *American Graffiti*, *American History X*, or *American Beauty*, we knew movies could change us. For those who are serious about getting involved, there are schools, organizations, and career opportunities to consider. But where does one begin? How does one journey down the road to film making and end up with a career? Three professionals of the industry, each specializing in different aspects of film, share their insight on how they began and how you can start making movies yourself. Keep in mind that these are only three of the possible jobs in the film industry, and there are many other jobs involving film that don't get as much publicity.

# Indiewood to Hollywood

**A First Take...**

by Steve Lillebuen



## Hail to the King, baby

Bruce Campbell speaks on acting and the Hollywood dream

Chances are you've seen him in something; you might not remember him, but for the legions of fans he has around the world, Bruce Campbell is a cult-movie God.



Layout and Design by David Zeibin and Steve Lillebuen | Photo Illustration by Steve Lillebuen

**Bruce is forever remembered** as Ash of the *Evil Dead* Trilogy. His collaboration with long time friends Sam Raimi and Rob Tapert has also spawned several successful television series' with their company, Renaissance Pictures, which they formed in 1979.

Currently, Bruce is in New Zealand filming the television series *Jack of All Trades*, a witty adventure-style show set in 1801. He plays Jack Stiles, of whom he calls "the ultimate hybrid" of every character he's ever played.

Bruce has also been in several A-list films, but the majority of his work rests in smaller projects that fit his busy lifestyle. "I've just enjoyed acting, and gone where the winds have taken me" he says. "I've worked my ass off, but I haven't made it a point to become an A-movie actor; there are certain steps you can take if you want to pursue that, but I haven't."

Most notably, Bruce performed in such films as *Congo* and *The Hudsucker Proxy*. His guest appearances on *Homicide* and the *X-Files* were dramatic roles, but Bruce is best remembered for his unique style of delivery, and acting in witty, one-liner style performances.

**Bruce says that being an** actor is just something you have to enjoy doing. "I'm proud to be a working actor in a very difficult industry, and I've survived for almost 20 years now."

To be a successful actor you also need practical experience, he adds. "The more you do it the more confidence you get; acting is all about confidence ... It's about how good of a bluffer you can really be."

**Bruce's slap-stick/one-liner** acting style gave him cult-like status with *Army of Darkness* in 1993, and he's happy sticking to B-movie roles and syndicated television. "I do stuff that entertains me personally, but is not necessarily prestigious ... *Army of Darkness* is a great

movie but it will never win an Academy Award."

Nevertheless, Bruce brags that the movies comprising the *Evil Dead* trilogy are some of the most rented of all time. "The fact that a crappy horror movie can be number three behind *Titanic* and *Lady and the Tramp* [in video rentals for 1998] makes me laugh my ass off. That's all the validation I need, I don't have to have an award—it's the people's award." In this instance, acting is a job with many different forms of recognition, many coming from the fans themselves.

**"I do stuff that entertains me personally, but is not necessarily prestigious ... *Army of Darkness* is a great movie but it will never win an Academy Award."**

**Acting is also a career where** the tired and true methods aren't necessarily for everyone. Some go to theatre school, some move to LA and take acting classes while they wait for a big role, while others collaborate with friends and create their own projects.

Bruce recommends finding your own personal motivation. "Training sometimes helps ... but it can't help in production. Nothing can prepare you for that; you have to learn on the job. You also have to choose if you want to be famous, or if you want to be an actor. These are two entirely different things."

Jokingly, he says, "if you want to be famous, kill a president. If you want to be

rich, start an Internet company. If you want to be an actor, learn your craft. People don't seem to want to do that."

An actor needs practical experience but that requires either creating your own projects or getting involved in some form of production. Bruce recommends just getting in front of a camera and learn by doing. In today's world, we have handycams, computers and the Internet to help us, and Bruce says these are great starting places for a beginner actor. "You've got to work your ass off cause lazy people fail ... if you move to California and the world doesn't discover you in a year or two, get the hell out of there and keep your sanity."

"Hollywood is not waiting for you to show up, you have to be self-sufficient as an actor," he adds.

Part of this self-sufficiency requires you to have patience. You could be an actor for 40 years before you get recognized. A good example is James Coburn, who won his first Academy Award after starring in over 90 films.

Likewise, there are many actors who never get recognized. "Do the best that you can do," Bruce says, "and if others recognize that, that's great, but if not, that's still okay. Everyone wants to be a super hero in like three seconds, and they're all going to fall flat on their face, patience is the key."

With patience comes determination. Often patience wears thin and many rush into performances never really thinking of their actions. Bruce, often a mentor for aspiring filmmakers because of his personal replies to fan mail, has heard this story all too often.

"I get e-mails all the time saying, 'Bruce, I'm making my first feature this summer—where do I buy film?' Pal, if you don't know where to buy film, you're not ready to make your first feature. When I hear questions like that I just get infuriated because it just means you're ignorant and you're lazy, and you haven't

even made a short film, so you don't even know what the hell you're talking about."

**Canada has numerous acting** schools and theatre programs, but many actors are not trained actors—they've learned on the job and work from one role to the next. It all depends on what you want to do and how much confidence you have in your acting ability. If you need training, take it, but don't depend on the training to prepare you for production.

Bruce is not a trained actor and he has managed to consistently be working without the aid of a theatre degree. "Professors teach a certain way but they don't always teach how its done. You need to figure out the practical applications."

A little bit of luck and the right combination of hard-work and determination has made Bruce Campbell one of the most interesting actors of our time. Look for Bruce's book, *Confessions of a B-Movie Actor* in the spring of next year.

### BRUCE CAMPBELL Notable Filmography

*La Patinoire* (1999)  
*Icebreaker* (1999)  
*McHale's Navy* (1997)  
*Running Time* (1997)  
*Escape from LA* (1996)  
*Congo* (1995)  
*The Demolitionist* (1995)  
*The Hudsucker Proxy* (1994)  
*Army of Darkness* (1993)  
*Lunatics: A Love Story* (1991)  
*Maniac Cop 2* (1990)  
*Mindwarp* (1990)  
*Moontrap* (1989)  
*Maniac Cop* (1988)  
*Intruder* (1988)  
*Evil Dead II* (1987)  
*Crimewave* (1985)  
*Going Back* (1983)  
*The Evil Dead* (1982)  
*Clockwork* (1978)



## The Edmonton connection

Anne Wheeler speaks about the difference from America and the need to direct

**Anne Wheeler, a former Edmontonian, graduated from the University of Alberta with degrees in Mathematics and Music. Today, she is known as one of Canada's top filmmakers, directing such films as *Bye, Bye Blues* and *Better Than Chocolate*. So how did a U of A student with no training in film become so successful?**

"What fed my film making more than anything was that I spent three years on the road when I was in my twenties ... and getting a bigger sense of the world," she says. To be a good director, you need to have a sense of the real world. She adds, "the greater you experience, the better a filmmaker you'll be because you have more to say."

Anne is a prime example of a self-made filmmaker; someone who has done most of the major roles behind the camera and performed in front as well. While she was living in Edmonton, she made short films with a group of friends for a few years and they alternated the roles they performed for each film. Anne says that it was these abilities that allowed her to understand the medium. "I can't imagine going into directing without having a good sense of all the other departments."

**The majority of a director's job opportunities will come from past projects. A director's resume is the work that they have done, not necessarily his or her education. "In this business, it's**

more what you have under your arm, rather than the degree you have," she says.

"[Directing] is a medium where you should watch a lot of movies, rather than read a lot of books."

While her approach worked during her generation, she does recommend film schools as a needed opportunity in today's film industry. "If I was 21 now, I would consider going to film school," she

because I feel that in the long run, the quality of my work has been pretty good and I have had a fair amount of control over my projects." She adds, "It's way more competitive in LA, but it is more likely that you'll get onto a film of high profile there."

It's a decision that every director must make, and there is not right or wrong answer. Staying in Canada means the possibility of fighting for funding for your

fairly cheap."

There are many film festivals to display amateur video at and there are organizations that focus on developing filmmakers. These are great starting places to get connections and recognition.

Anne Wheeler is currently working on her next film, *Marine Life*, due out this summer. "What people don't realize is that there [are] a lot of other roles in the film industry than just directing. ... There [are] a lot of exciting jobs in the industry."

Some day, another U of A grad will emerge on the film industry as Anne did, but until then, she stands as the leading director from E-town, Alberta.

### ANNE WHEELER Notable Filmography

*Marine Life* (2000)  
*Better Than Chocolate* (1999)  
*Da Vinci's Inquest* (1998)  
*The Sleep Room* (1998)  
*Cold Squad* (1998)  
*The War Between Us* (1995)  
*Other Women's Children* (1993)  
*The Diviners* (1993)  
*Angel Square* (1990)  
*Bye, Bye Blues* (1989)  
*Cowboys Don't Cry* (1988)  
*Loyalties* (1986)  
*The Ray Bradbury Theatre* (1985)  
*A War Story* (1981)  
*Great Grand Mother* (1975)

**"Funding is a huge problem. We don't have a lot of money to promote our films and we depend on word of mouth ... so it's hard to compete against the American movies."**

says. Film schools are expensive ventures; Vancouver Film School, for instance, has a tuition rate of over \$8000 for the eight months of training they provide. The training you receive would be adequate enough to understand the medium on the technical side, but the creative aspects behind a director comes from life experience.

**The major question that plagues a Canadian director is whether or not to make the move to the United States. This problem was one that Anne had to deal with as well. "I have had many opportunities to go to the States, and I have personally chosen to stay here**

films. For Anne, this couldn't be more true. "Funding is a huge problem. We don't have a lot of money to promote our films and we depend on word of mouth, and that comes fairly slowly, so it's hard to compete against the American movies."

**Making a movie should be the first step for any director. This can be on a wide variety of formats and if *The Blair Witch Project* is a testament to anything, it's that film and video are merging into one format.**

Anne suggests, "get ahold of a camera, think of a smart idea and make a movie. ... In these days, you can make one for

## Hollywood North

Script-writing in the city of Vancouver

**Montgomery Burt is a ten-year veteran of the film industry, writing for such programs as Alfred Hitchcock presents and writing four feature scripts in the past few years. Unfortunately, screenwriting is one of those careers where the age you get recognized at is sometimes very late in a person's career.**

Regardless, Montgomery's *Twilight Zone* script, "Borrowed Time," won second prize in the scripts division of the Writer's Digest Writing Competition, but even a prestigious award doesn't guarantee you'll be the next big thing in Hollywood. Even getting a script bought by a major studio doesn't guarantee success. "I've had certain scripts optioned before, but they've never reached the production stages," says Montgomery.

Montgomery says there's a key point that all aspiring scriptwriters should know: "you need to learn the visual grammar of film: directing, writing. You need a natural knack for storytelling to have this visual sense. ... Writers need to be good observers; having an interest in psychology is essential."

Getting involved in writing organizations is a good way to increase your writing ability. For example, Montgomery has been running Upwords for the past twelve years, an ongoing screenwriters workshop that develops new talent. The scripts for Canadian films

such as *Touched*, *Revisited* and *Rupert's Land* were all workshopped through his group. Other writers can see things in your script that you might have otherwise overlooked and also give motivation to continue to write.

**"It can take only six months to a year to write, but it might take years and years to sell it."**

**On the production side, the primary element of a script is the formatting of a screenplay. The directors and producers who read screenplays often subconsciously take a liking to a script if it looks and reads like a real Hollywood script. The best way to find the correct style of a script is to buy a good format book.**

In addition, understanding how directors and actors think is essential for a good writer. "I took a few acting classes so I could understand how an actor interprets the script," says Montgomery. "The best directors are usually very good writers; Martin Scorsese is evidence of that."

**Fortunately for good writers, the industry is always looking for new scripts and with a lot of persistence, a well-made script can be sold off to major studios. "You have to understand that it takes a tremendous amount of energy to sell these things. It can take only six months to a year to write, but it might take years and years to sell it," he says. Montgomery laughs, recalling: "I wrote the first draft of my script *Outskirts of Paradise* back in 1989, and it still hasn't been produced."**

**Montgomery explains that film is a medium with a give and take relationship. A writer needs dedication, persistence and hard work. To make that killer script, a writer needs to follow set guidelines and there are textbooks, Internet sources and writers groups that can make that happen. But these guidelines do not pertain to subject matters or pacing of scripts. A very linear, predictable script, no matter how well-written, will never be produced. "The big mistake that writers make is that they expect to be discovered," he says.**

Scripts also need subtext to make the characters come alive. The best way to understand subtext is to read examples of scripts that contain a lot of subtext. Movies such as *Out of Sight* and *Goodfellas* are good examples, as they

created great storylines by telling the story through realistic sounding dialogue. Not all dialogue must advance the story—some dialogue should be normal conversation; this is a part of subtext.

Textbooks and reading examples of scripts are good starting points but one of the primary ways to increase your writing talent is to keep writing. Montgomery explains, "force yourself to write everyday. The best writers are people who write at least two hours each day ... people such as Isaac Asimov are good examples."

While scriptwriters usually write for the screen, any format is a good challenge. Research the medium, join an organization, and write like nobody's watching. Until then, Hollywood awaits.

### RECOMMENDED READING

*The Complete Book of Scriptwriting*  
by J Michael Straczynski  
Writer's Digest Books, Cincinnati

*The Complete Guide to Standard Script Format*  
by Hillis Cole and Judith Haag  
CMC Publishing, North Hollywood

*Hollywood Creative Directory*  
Phone: (310) 315-4815  
Fax: (310) 315-4816  
<http://www.hollywoodvision.com/>





# Performers celebrate at the Track

## REVIEW

*Painting Daisies*  
with Ember Swift  
Sidetrack Café  
10 March

Dave Alexander  
ARTS & ENTERTAINMENT STAFF

If you're a guy, apparently it isn't a requirement in celebrating International Woman's Day to dress up in drag and get so horribly drunk that you get kicked out of the bar. I really wish someone would've told me this before I made a complete ass out of myself last Friday and woke up Saturday morning in a dumpster behind the 7-11 in Edson. Wait a minute—maybe that was the week-end before. Outrageous lies aside, it wasn't necessary wear a dress or be a woman in order to celebrate the day with a couple of solid live music performances at the Sidetrack Café.

Toronto singer Ember Swift opened the show with her all-female three piece band. Their original, and often challenging, folk-punk-pop-reggae-jazz fusion was met with great enthusiasm by the couple of hundred fans that danced, sang, and cheered approval. The rest of the crowd consisted of Sidetrack regulars who either weren't sure what to make of them, or were too busy talking amongst themselves to pay attention.

Unfortunately, I was seated in the "socializing" section where a couple made out in front of me while a yuppie lawyer tried to pick up a really drunk woman by arguing the merits of the legal system.

Luckily, Ember Swift has an incredible voice and aggressive guitar technique that carried the band's music throughout the building. Accompanied by Lyndell Montgomery (alternating on bass and violin) and drummer Cheryl Reid, her set was ener-



*Painting Daisies helped celebrate International Women's Day at the Sidetrack last weekend.*

Carl Schreuders / THE GATEWAY

getic enough to keep the dance floor filled and moving. An exhausting range of influences and inventiveness characterised their show. Examples of this could be found in the jazzy "Quickley," the skilful violin accompaniment on crowd favourite "Freak," the creeping bassline of "Cheap Drunk," and a fun re-working of the Archies's pop song "Sugar Sugar."

An extensive range and manipulation of vocals, playing that sometimes alternated between and mixed Spanish, Celtic, and

Middle Eastern styles, as well as some old-time fiddling, were employed to keep everyone curious as to what path the music might follow.

It was a tough act to follow for local four-piece Painting Daisies, and their more-conventional country-tinged funk and rock was a definite change of pace. The first few songs were slightly lack-luster, but they soon put it together for the appreciative crowd. They particularly shone when they slowed things down and focused on more-traditional blues,

country, and swing influences. The use of slide guitar, a flute, and dual vocalists, added dimension to their show.

The most remarkable aspect of the entire night was how skillfully both bands borrowed and reshaped such a wide variety of musical influences to create their own sound. Crossing genres is difficult and often unsuccessful, but Ember Swift and Painting Daisies took it all in a stride as they showcased their skill as female performers in celebration of International Women's Day.

## The eclectic style of Ember Swift

### INTERVIEW

Ember Swift

Dave Alexander  
ARTS & ENTERTAINMENT STAFF

If there's one thing that everyone should know about Ember Swift, it's that she has quite a reputation for putting out. Musically, that is.

The Toronto-area native spends most of the year touring the continent with her three-piece band when she isn't busy running her own record label (Few'll Ignite Sound), recording albums, putting out a 'zine, or giving interviews and talking to

fans. After an energetic set for the Woman's Day celebration at the Sidetrack Café last Friday, the sweaty and obviously tired young singer, along with her band, waded into the crowd to sell copies of her CDs and chat with the scores of fans that came to hear her unusual brand of music.

Her style frenetically combines folk, punk, jazz, touches of funk, reggae, pop, and even classical, and draws upon Asian and South American influences to compliment a soaring and powerful vocal range. The result is a challenging hybrid punctuated with strong political messages that is best seen live to be properly understood.

Band members Lyndell Montgomery (violin, bass, bowed guitar) and drummer Cheryl Reid are equally responsible in crafting a

sound that is described as "hyphenated and style-merging".

"I was really into obscure folk music as a teenager", she explains, going on to admit that she was also enamored with the "early Goth, Punk-Goth scene" and stole the family record player from the living room because her parents almost never used it. Coming from a mostly non-musical background, she has never had formal vocal training, but did learn to play the piano. Some of the music that currently interests her includes: Macy Gray, Cake, Joni Mitchell, Punk, Ska, Trip-hop, Bop, various international artists, and cassette mixes of different indie bands. Because of such varied influences, her music falls far outside of the mainstream. When asked about plans for recording a video, she

is frank in her response that "It's not really worth it," explaining her disinterest in catering to the populist tastes of Much Music. "I'd rather be on the road meeting cool people," she asserts with satisfaction.

Currently heading across the country and into the US, she continues to spread her multi-faceted music to those who appreciate something more interesting than the radio-friendly mainstream. Her strength lies in her diversity and with band-mates from Halifax and Vancouver to compliment her own Toronto background, her group may best embody a multi-cultural country characterised by it's own shifting and unstable identity. Ember Swift sums up this quite simply when she states, "We're a Canadian band."

## Ska group returns after five years

### PREVIEW

*King Apparatus*  
with Mad Bomber Society  
15 March  
Sidetrack Café

Jon Dunbar  
ARTS & ENTERTAINMENT STAFF

Tomorrow night, Canadian ska monarchs King Apparatus will be playing at the

Sidetrack Café. Edmonton is the forth stop on their nine-date reunion tour of Canada. Toronto-based King Apparatus, whose influences include the Specials and Elvis Costello, disappeared from the scene in 1995.

According to guitarist/vocalist Chris Murray, the band never officially broke up. They just haven't played any gigs in five years.

In the five years since the last tour, Murray became famous as Venice Shoreline Chris, when he went on a solo project playing an

unaccompanied acoustic guitar and singing. His album was produced by Canadian label Stomp Records and distributed in the States by the New York based label Moon Records. Other members of King Apparatus started a side project called Two Tone Skuds.

King Apparatus began in the late 80s, bridging the gap between the end of the second wave of ska and the current third wave. If not for them, all current Canadian ska bands would have ended up sounding poppy, punky, happy, and corny. The five-piece band consists of two guitars, an organ, bass,

drums, and vocals performed by (Venice Shoreline) Chris Murray.

Opening for King Apparatus will be Edmonton's Mad Bomber Society, who recently concluded a run of successful shows on Sunday nights at Blues on Whyte.

The Band is planning on going into studio this spring to record their first album, which should be released sometime in the summer. Stomp Records have re-released both of King Apparatus' original albums in Canada. Asian Man Records will be releasing them in the USA.



# Kim Mitchell is still a Wild Party

## REVIEW

**Kim Mitchell**  
with *Rhymes With Orange*  
Red's  
11 March

Ian Mulder

ARTS & ENTERTAINMENT STAFF

Like the decision to grow a mustache, going to a Kim Mitchell concert in 2000 is an expression of the joy of irony. But like a mustache one can only wearing irony on their sleeve, or on their upper lip in this case, for so long. Such is the Kim Mitchell experience.

With his hair cut short, Kim Mitchell looks like a grade eight social studies teacher. He is notorious for wearing fluorescent coloured tank tops, he sings songs about patio lighting, and he is currently on tour once again in support of his upteenth album, *Kimosabe*. To say that Kim Mitchell is a veteran of the Canadian music scene is like saying that Red's has amazingly awful sound; it is an inherent truism. He has been around long enough to remember the time when a pair of tight jeans, an '82 Camaro and an AC/DC t-shirt were enough to guarantee you a date on a Saturday night with a girl with crimped hair. It seems, however, that even as time passes and fashions change, the venerable Kim Mitchell is still among us.

Mitchell played Red's Saturday and proved a couple of things: one, that he still can rock and roll with the best of them, and two that Red's has the shittiest sound in the universe.

The opening band, Rhymes With Orange, tried to get the very thirty-something crowd pumping their fist in the air like it was 1985 again, and were somewhat successful. In fact, they are a really solid younger Canadian band with a pretty unique sound. The bass overpowered the vocals, guitars, and synthesiser to such an extent that it felt like a really loud obnoxious earthquake was shaking the foundation. The sound was com-

parable with listening to an 8-track in a shoebox.

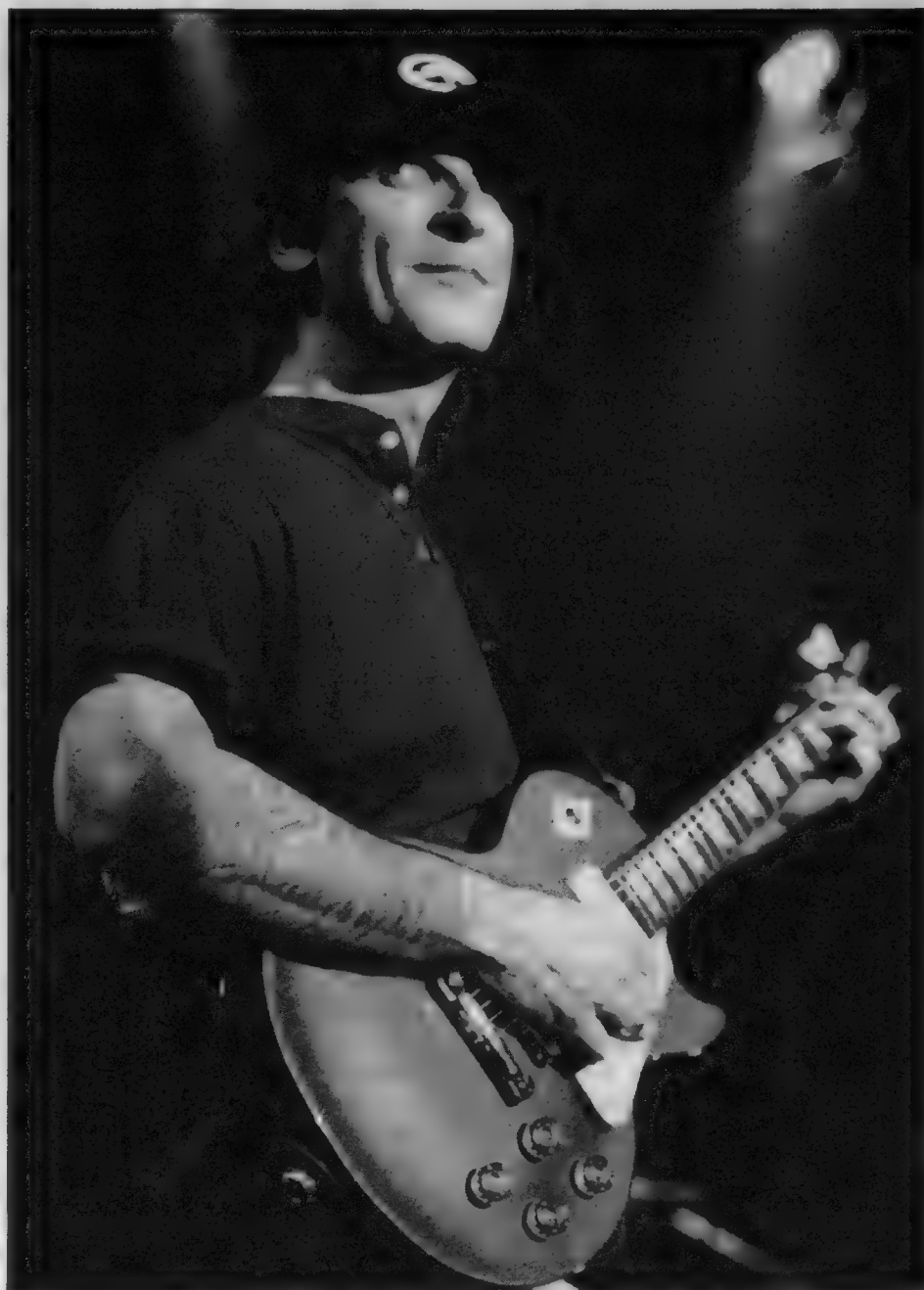
Videos played on the massive screen above the stage between sets. The video showing bloopers of women getting their skirts lifted up to expose their undergarments was not very funny and did not improve things, though they did seem to amuse the Neanderthals in the back who grinned while holding on to their girlfriends by the back of the neck.

When Kim Mitchell strode onto the stage, the crowd was ready to party. He plugged in his guitar while the three other members of the band found their positions and launched into a couple of songs from his new release. These new songs were pretty good, though in much the same style as his vintage eighties material.

It was hoped that whatever sound problems Rhymes With Orange encountered would be worked out by the time Mitchell took over. This was not to be. In classics like *Easy to Tame* and *Patio Lanterns*, the melodies were played valiantly, much to the band's credit, despite the massive reverberation of the bass part of the sound.

Regardless, Kim Mitchell is a treat to see live. With his trademark ball cap and tight jeans, he looked great and seemed to be having fun. He is a great guitar player and his arrangements can be quite beautiful. His stage antics are memorable, and when he played the odd guitar solo, he stood out over the crowd as fans reached out to touch him. It was rock and roll. Highlights included an ode to Stompin' Tom Connors' "Sudbury Saturday Night" arranged like a funk marathon. The night would not have been complete without tunes like "Soda and Ale" and "I am a Wild Party," both of which were great. The band was tight and Mitchell was as solid as ever.

U of A students Mike Huber and Allon Habinsky were in attendance at Red's. "Man, Kim Mitchell is amazing. He is a wild party!" said Huber. Habinsky added, "Yeah! The guy rocks! We should get him at Bear Country next year!"



Even without the hair, Kim Mitchell still rocks—out.

Colwyn Llewellyn-Thomas / THE GATEWAY

## Drowning Mona presents a fun mystery

### MOVIE REVIEW

**Drowning Mona**

Directed by Nick Gomez

Starring Danny Devito, Casey Affleck, Neve Campbell, Jamie Lee Curtis, and Bette Midler

Alliance Atlantis

Dave Alexander

ARTS & ENTERTAINMENT STAFF

Any film that sends Bette Midler flying off a tall cliff in a Yugo during the opening scene can't be too bad. As Mona Dearly, she is one of the most intentionally irritating characters to ever curse and scream their way through a film. She is so entirely despicable that most of, if not all of the tiny town of Verplanck, New York, seems to be overjoyed at her flight into the river and even her own family isn't above suspicion. Police Chief Wyatt Rash, played with cheery determination by Danny Devito, has quite a puzzle to solve after he discovers that her tiny foreign car was the target of sabotage. Director Nick Gomez (*Laws of Gravity*, *Illtown*) presents a story that isn't simply a vehicle for comedy, but is also a mystery.

Among Mona's enemies are her battered husband Phil (William Fichtner) and his mistress Rona, the definitive white trash diner waitress, played with eerie perfection by Jamie Lee Curtis. Mona's beer-swilling Neanderthal of a son Jeff (Marcus Thomas) also has reason to off her, as she is responsible for the loss of his hand. Rash's son-in-law-to-be, Bobby (Casey Affleck), wants

Mona dead so that her constant meddling and bullying will cease to destroy the landscaping business that he runs with Jeff. Bobby's fiancée, Ellen (Neve Campbell) also hates Mona because a failed business will ruin her hopes for a perfect wedding. Suspicion is even cast upon Deputy Feege (Peter Dobson), who was subjected to Mona's abuses after pulling her son over for drunk driving. Through a series of flashbacks we learn how rotten Mona Dearly really was and how difficult it will be for the Chief to narrow it down to a single killer.

The film benefits from its surreal atmosphere that makes almost anything seem possible. Its sort of "Twin Peaks" meets "Mayberry" as the bizarre mixes with everyday quirkiness of small town America. It's strange, but not out of place that almost everyone in the town drives a different coloured Yugo with a personalized license plate, the "Wheel of Fortune" home game is incorporated into sex, or that the radios in town only play 70s pop-rock hits. The best part of the film may be Will Ferrel as Cubby, the town mortician who sports a frightening comb-over and uses his funeral parlour as the base for his weird sexual exploits.

The film is characteristic of the popular form of comedy currently dominating Hollywood in that it's full of dim-wits, bad hair-cuts, physical deformities, and outrageous sexual situations. However, unlike many of these types of comedies, such as *Dumb and Dumber*, *There's Something About Mary*, or *Very Bad Things*, *Drowning Mona* isn't so mean-spirited. Devito's character is fairly astute and quite likable.

The biggest problem with the movie is that



there appears to be several characters, such as the folk singing mechanic Lucinda (Kathleen Wilhoite), who occupy a marginal role in the story and seem as if they originally played a more integral part, but lost screen time during script revisions or editing. Sometimes the story seems to lose focus

a little by presenting interesting characters or information that isn't followed up on. Despite this, there are plenty of great lines and weird atmosphere to make the film fun. Like Chief Rash, *Drowning Mona* is far from perfect, but has enough charm to be sufficiently likable.



## CD REVIEW

**The Smashing Pumpkins**  
*Machina/The Machines of God*  
Virgin

Annan Dunbar  
ARTS & ENTERTAINMENT STAFF

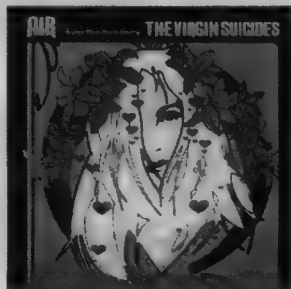


Having been a thirteen-year-old girl, I was once a fan of The Smashing Pumpkins. Even looking back, I feel that they have a lot of very original and captivating songs. Lead singer Billy Corgan's voice is very distinct and is a great leader for an ensemble of talented musicians. However, the band's former glory is overshadowed by this, their most recent album. The majority of the tracks are monotonous and dull, unlike the Pumpkin's strong and catchy earlier songs like "Disarm" and "Zero." These new songs seem to have no structure involving a chorus or refrain, but rather, clichéd and depressing bits of Corgan's poetry repeated over and over into songs as boring as a canvas painted entirely brown. There are, however, two tracks that are quite good, one being "With Every Light" which is surprisingly jazzy and upbeat for this quartet of sadness. Like their grunge contemporaries Pearl Jam's latest album *Live on Two Legs*, I think this album will go largely unnoticed, and it really does not deserve much attention. Unless The Pumpkins are your favourite band, the meager groups of good songs on this CD do not make it worth buying.

## CD REVIEW

**Air**  
*The Virgin Suicides: Original Motion Picture Soundtrack*  
Virgin

James Rossiter  
ARTS & ENTERTAINMENT STAFF



The moody and delicate Air is back, but not with a proper album. Rather, this soundtrack to Sofia (son-of-Francis-Ford) Coppola's directing debut *The Virgin Suicides* is a film score. Gone are the catchy melodies (in fact, only one song on this album, "Playground Love," has any singing at all), and gone are the uplifting beats. Air leaves us instead with a dark and unsettling work, stripped down to bare instrumentation, with simple themes repeated throughout.

This album marks a new direction for Air, who has now enlisted the talents of Brian Reitzell on drums. Reitzell plays on roughly two-thirds of the songs on *The Virgin Suicides*, and brings a more live feel to the band.

Air has tried to capture on this film score a very mid-'70s feel (the setting of the movie), and have succeeded, with murky keyboards and sobering arrangements. One should never judge a film by its soundtrack, but going on Air's work, *The Virgin Suicides* looks to be a fascinating, dark, and very disturbing film.

## CD REVIEW

**Limblifter**  
*Bellaclava*  
Universal Music

James Elford  
ARTS & ENTERTAINMENT STAFF



After many moons of inaction, Limblifter finally brings out another album. Are we supposed to care? They released a CD that wasn't bad back when I was in grade ten or so, and haven't done much worth noting since then. Well, I suppose they decided that the time was right for Limblifter to come out kicking. If that was the case, it would have been wiser for Limblifter to come out strong. Instead they got together and put out what is a standard piece of Canadian alt-rock. So standard and often repetitious in fact, that it borders boring at times. Lead singer Ryan Dahle could have also used classes on how to not sound whiny. This would have removed my urge to just get up and slap my CD player out of feeling sorry for itself during a few of the songs.

## CD REVIEW

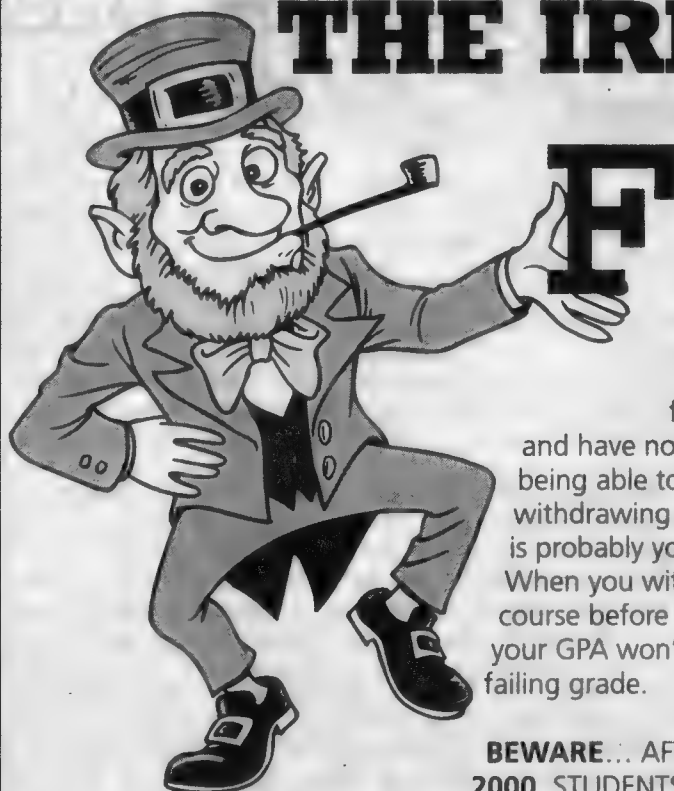
**Various Artists**  
*Plastic 3*  
Network Productions

James Elford  
ARTS & ENTERTAINMENT STAFF

I usually shudder a little at the thought of re-mixes, being brought back to the terrible DJ Spooky (not that subliminal kid one) remix of Nick Cave for the *Scream 2* soundtrack. However, my fears were pleasantly put down when I ran into *Plastic 3*. Although seven of ten songs on the CD are re-mixes, only one is weak (the remix of Filter's "Take a Picture"). The Chemical Brothers "Under the Influence" is appropriately titled, bringing thoughts of drunken party going to my mind. In fact, all the songs are really quite good, so if you enjoy electronic, I would recommend at least giving this CD a listen, if not checking out the series. Note: It is a Canadian production, so do your country proud and buy it!

**The Empty Pocket**  
lower level SUB

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# Bears fall to runnin' and gunnin' Huskies

*Hockey squad revisited by last year's ghosts as they lose Canada West to Saskatchewan*

Keith Justik

SPORTS STAFF

The Golden Bears did just about everything they could to stop the U of S Huskies from winning a third straight Canada West hockey title ... short of winning.

Clad in their dark green and gold visitor's jerseys, the Bears ventured into the tight confines of the Rutherford Arena prepared for an intense physical series. The shrunken ice surface is where the Huskies are willing to play their trump card: size. Whether it's just a sordid twist of fate that the Huskies recruit large players as their coach Dave Adolf would suggest, or whether they adjust their style of play to the rink, one thing is certain: the Huskies play run-and-gun, search-and-destroy methods on their home ice. It is a style of play that does not adapt well on larger ice surfaces.

Friday's opener was described by Bears head coach Rob Daum as chaos, "a helter-skelter, dump-and-bang-and-claw-for-whatever-you-can type of game."

The game was sent into OT after Bears center Russ Hewson tied the score at six with only two seconds left. The momentum shift was short-lived and the Huskies' Jason Issel scored the winner only 1:15 into the extra frame.

To avoid being swept, the Bears answered back Saturday night with a decisive 5-1 victory. Guarding the

twine in the Bears' net was Greg Tooke, who turned away 50 of 51 Huskie shots. The victory set up the rubber match on Sunday for the third game of the series played in less than sixty hours.

Sunday began well for the Bears, who burst out to a 2-0 first period lead with goals from Bob Niedzielski and Kevin Marsh. The turning point of the game came in the second period when the Huskies capitalized on some suspect officiating.

The Huskies tallied five goals in the period, four of them coming on the powerplay. After tying the score at two, the Huskies added another only seven seconds after the center-ice faceoff and never looked back, shifting the momentum for the final frame. The Huskies earned their third CWUAA title with their fans screaming "mush" to send the sled-dogs on to a 7-3 victory.

The Canada West title would have been nice, but as coach Daum notes, "[the Bears] will have to put it behind them very quickly."

This advice should not go unnoticed by the Huskies, who have won the West in each of the two previous years they hosted Nationals. In this, their third and final year as hosts of the tournament, the Huskies now know that celebrating an early harvest can prove detrimental to their national title chances.

Alberta earned their birth to the national tournament when they



Bobby Niedzielski gets dumped by the Huskies' Henkelman during last weekend's action in Saskatoon.

Lucas Oleniuk / The Sheaf

defeated Calgary two weekends ago. Calgary will also be attending nationals after defeating Brandon in the wild-card playoff last weekend.

On March 23-26, the Bears will draw on the deja-vu of last year's experience, Calgary will be happy just to be there and Saskatchewan will try to beat down the ghosts

they face when playing in the luxurious Saskatchewan Place. Three more teams from the East will add to the mix and a melee for the National Championship will ensue.

## Pandas basketball team 'in shock'

Nancy Gregg

SPORTS STAFF

As all sporting fans know, the championship trophy can go to but one team. Unfortunately for the Pandas Basketball team and their supporters, victory was not to be had this past weekend at the CIAU National tournament. Hosted by the University of Alberta for the first time ever, the four day contest saw the country's top eight teams come together to play in single-elimination style for the coveted Bronze Baby, the championship hardware of Canadian women's basketball.

After the hosts first triumphed against the Laurentian Lady Veas, 72-64, in Thursday's quarter-final match, they took on the number-one seed in the tournament, the University of Victoria Vikes on Friday.

The score was kept tight as one successful Alberta basket was matched by another from Victoria. However, in the final few moments of the game, as the scoreboard read 73-58, Victoria managed to walk away with the win, taking Alberta's hopes for the National title with them.

Panda's post player, Jackie Simon, was clearly disappointed, but acknowledged Victoria's tri-

umph with class.

"We were really excited to play them. We upset them last year in the National Final and this year we split with them, so we had the confidence going in but tonight they were the better team. They played hard and they deserved the credit."

Saturday marked the Pandas' swan song as they confronted Regina in the bronze medal game. Despite all efforts, the hosts were upset by the Cougars by a score of 66 to 53.

Although the Pandas were prepared to take third place in the Championships, it was clear that a wave of disappointment had settled over the entire team after the loss against Regina.

"I am in shock. We played our hearts out," said Kim Wyley, overcome with disbelief.

"We knew we had another game. I thought we gave it a good fight, right up until the very end. We didn't quit," she added.

An equally distraught Sara Armstrong emphasized the positive aspects of the game.

"You're always going for number one, but you've got to keep it all in perspective, finishing fourth in the whole country. There's a lot of teams that don't even make it to Nationals."

The final showdown between

Calgary, the tournament's wild card, and Victoria, was a replay of the Canada West Conference finals. In the end it was the jubilant Vikes who emerged as the first CIAU national champions of the millennium, taking home the Bronze Baby and the title banner.

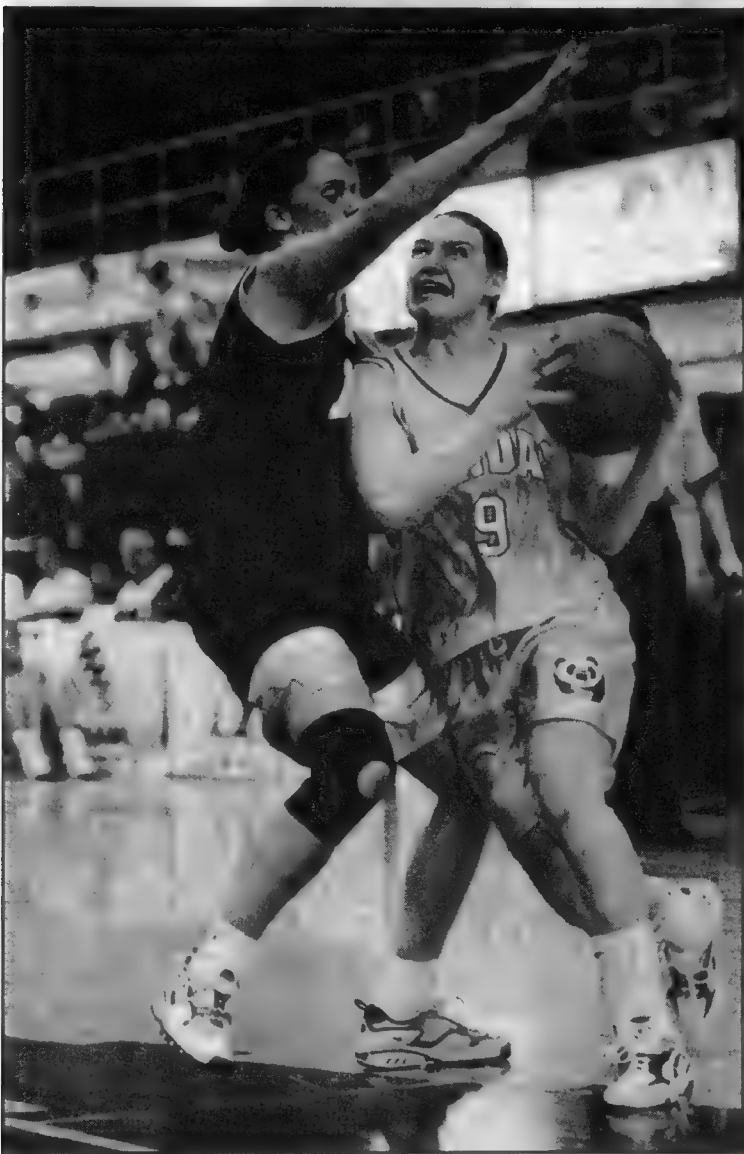
As this season comes to a close, fifth-year players Sara Armstrong, Jackie Simon, and Kim Wyley bid farewell to their fellow Pandas. The three senior players were equally disappointed about finishing their careers in fourth place. With all the fond memories they have of their time spent with the Pandas, however, including last year's national title, they have nothing to hang their heads about.

"Obviously I am very disappointed. This was the last shot I had at it. I'm happy that I have one national title in my career," said Simon.

"We just want to remember the good times, and hold our heads high. This doesn't sum up my five years here at all," Wyley stated.

Perhaps the general sentiment about the three departing players is best described by Armstrong herself.

"As far as the three of us go, we should be proud of our careers," she said. "We won a National Championship, not very many people can say that."



The Pandas struggled with Regina in Saturday's bronze-medal match.

Carl Schreuders / The Gateway



## FEATURED ATHLETE



**Name:** Laurel Sharun  
**Nicknames:** Gomer  
**Sport:** Track & Field  
**Year:** 3  
**Hometown:** Lamont, Alberta  
**Birthday:** October 11, 1979  
**Faculty:** Nursing  
**Favorite food:** Steak  
**Favorite movie:** Back to the Future  
**Favorite music:** Broad range of taste  
**Recent accomplishments:** Top CIAU ranking in 60m  
 Silver medal in both 4x4  
 and 4x2 relays last year

Patrick Finlay / THE GATEWAY



## Sharun takes track and field's reigns

Captain dedicated to consistent improvement

Ashley Carr  
 SPORTS STAFF

This year's track and field Bears and Pandas were on the prowl for more CIAU glory, and there's no better way to get it than by having key team contributors step up to clinch the top spots.

Laurel Sharun hasn't been in track for all that long, but she has made the best of her short time, vaulting herself to the position of track captain and CIAU record-holder.

Sharun's athletic career can be traced back to her high school days in the small town of Lamont, about an hour north-east of Edmonton. She played on the basketball, volleyball, badminton and curling teams, supplementing her already-busy schedule with the occasional track meet.

*[My family has] always been very, very supportive ... they've always been there [for me].*

— Laurel Sharun, captain, U of A Track & Field team

It was at these meets that she stood out and caught the U of A track coach's attention.

After winning the 100m dash in provincials, she was offered a track scholarship. Soon, she was a vital member of the U of A's track team.

Laurel attributes part of her success to the support of her family members.

"[My family has] always been very, very supportive," said Sharun. "They've always been there [for me]."

And that helps the mental aspect of track, perhaps one of the most difficult parts of the sport to master, and one that Sharun hopes to work on in the future.

"I get really nervous," admitted Sharun. "I need to learn to relax."

But that's a difficult thing to do, especially with a hectic training and travel schedule that sees her in training or competing six or seven days a week.

This year's women's team was looking to continue their success in the 4x200m and 4x400m relays.

"I want to compete to the best of my ability and keep improving," said Sharun, showing a healthy attitude that has played no small part in her success.

And for someone whose life revolves around track and field, it certainly seems as though she's a student athlete headed in the right direction.



The Pandas volleyball team is welcomed home from Winnipeg after winning its sixth consecutive CIAU National Championship. The gold-medal match went to five games.

Tim Bulger / THE GATEWAY

## St Catharines holds Canada's boxing best

Adam Hall  
 THE BRICK PAPER

ST CATHARINES (CUP) — There weren't too many pulled punches when National team members came into town. It was round after round of hard-hitting fights that took place at the Ramada Parkway Inn and Convention Centre this past weekend. Some of the best boxers in Canada met in St Catharines to find out who will have a shot of advancing to the Olympics in Sydney, coming up this summer.

The Canadian Amateur boxing championships and 2000 Olympic box-offs took place late January. This event will decide who will get an opportunity to fight the National champion for a spot on the Canadian National team.

There were many great athletes in attendance, anticipating which athletes will move on to join the National team. There were several National team members from last year who put their title on the line

to compete for a spot on this year's National team.

Niagara Falls native and Olympian Mike Strange was one of many spectators trying to find out who he will be fighting in a couple of weeks for a spot on the Olympic team.

As expected, there were many surprises. Two National team members retained their spot, but one dropped a close decision and had to leave disappointed. Excitement mounted as the higher the weight class the greater the action and aggressiveness the competitors displayed.

There was a great crowd packing the convention centre and the St. Catharines Boxing Club did a great job of putting together the event.

It was a wide range of weight classes that stretched from the light flyweights at 48 kilograms to the superheavy weights at 91 kg plus. Each fight was made up of four, two minute rounds.

In the light flyweights, it was Nova Scotian Tyson Cave that

defeated National team member Domenic Filane by way of a decision. Cave is now the Canadian national team member in the 48 kg division. In the 51 kg Flyweight division Rafael Romero of Quebec knocked off Aaron Cross of Saskatchewan in the first round of the fight by way of injury due to head blows.

In the 57 kg Featherweight division it was national team member Zaya Younan of Hamilton who defeated Baha Laham of Quebec to retain his national championship. The match was very close and it had to be decided by computer point scoring. Kent Brown of Manitoba picked up a victory against Gerry Figlomeni of Ontario in a fourth round decision in the 60 kg lightweight bout.

In a fight that would determine the athlete that would have to face Strange in Halifax in a couple of weeks, it was Pejman Chalak of Ontario who lost to National team member Adam Trupish (8-6) in the 63.5 kg Lightwelter weight fight.

The winner between Strange and Trupish will automatically earn themselves a spot on the Olympic team.

On a 40-33 tie breaker decision, Ryan Savage of Manitoba defeated Kyle Clark of Nova Scotia in the 67 kg welterweight fight.

The fight was ruled 4-4 by the judges and they had to go to a tie breaker to find out the eventual winner.

In the seventh fight of the night, only seconds into the second round, Ian Gardner of New Brunswick defeated Jeremy Thompson of Ontario. It seemed as though Thompson had control of the match as he had a 5-1 lead in scoring before he got poked in the eye and had to step out of competition.

In the 75 kg middleweight fight between British Columbia's Don Orr Jr and Mark Kane of Newfoundland, Orr earned the win picking up a 15-9 decision. Jason Douglas of Ontario fought hard to defeat Doug MacPhee of BC by a

score of 11-9 in the 81 kg Light Heavyweight match.

It was a heated battle in the Heavyweight match between Troy Taylor of BC and Bermene Stiverne of Quebec. There was no love lost between these fighters as they each landed their share of hard blows. Stiverne landed at least three major shots helping him to a 6-2 victory. The final fight of the night was in the Super Heavyweight division. Wayne Jackson of BC, faced Sheldon Hinton of Alberta. Jackson worked the body hard near the beginning of the fight but it was not enough as Hinton picked up a close 6-5 decision.

It should be interesting to see how far these athletes are able to take their efforts, as each one put their heart and soul into their fights.

The St Catharines boxing club, the host of the event and major contributor is offering special rates to Brock students that are interested in trying their luck at the sport.



# The gentle way of judo

Chad Holloway  
THE MUSE

ST JOHN'S (CUP) — Three times a week at Newfoundland's Memorial University, members of the Judo club gather to hone their martial arts skills. The club has many diverse members, including brown belt Robert Simmons.

Late last year, Simmons won a bronze medal at the Ontario Open Judo tournament.

"I have been in judo for four years, and I do it because it's a sport," he said. "I see judo the same way as I see hockey, or any other competitive sport," said Simmons.

Growing in popularity across Canada, Judo is a fairly new type of martial art. However, to the uninitiated, it can be hard to distinguish from other oriental disciplines. What makes Judo so different?

Judo is actually much more than just a martial art or sport ... it is an art, a discipline, a recreational and social activity, a fitness program, a means of self-defence or combat, and a way of life. Judo is unique in that people from all backgrounds can learn and participate. It is an inexpensive, year-round activity, that appeals to people from all walks of life.

Judo was created in Japan during the late 19th century, under Master Jigaro Kano. Roughly translated, judo is defined as "the gentle way," and it is essentially a grappling martial art. This contrasts with most martial arts, which use kicks and punches.

It is based on several differing styles of jujitsu, consisting of many self-defence techniques. The sport includes throws and hold downs, and at higher levels, arm bars and strangulations.

To spectators, judo can seem combative. Watching two people engaged in a dynamic battle using changing offence and defence positions, is often amazing. Each judoka, as students are called, has to plan and apply maximum strength at just the right time to catch the other off guard. The combination of one's own strength with that of their opponent can work to their advantage, allowing them to take their opponent by surprise and apply one of the many control techniques.

Judo offers six levels of competition. A judoka starts as a white belt, and is promoted to a yellow belt after learning the basics. The key thing to remember is that the aim in judo is to subdue, not injure, the opponent.

The first thing judokas have to learn is self-control. A person then can achieve each belt (orange, green, blue, brown, and black) by learning more advanced techniques.

Recently made an Olympic sport, judo has since emerged on many competitive levels. In Canada alone, there are provincial tournaments, national tournaments, as well as international tournaments. Last fall, Newfoundland's university Memorial Judo Club went to Montreal for the Quebec Open. They returned home with two bronze medals.

"The Quebec Open is the most

*I have been in judo for four years, and I do it because it's a sport ... I see judo the same way as I see hockey, or any other competitive sport.*

— Robert Simmons, brown belt, judo

important open other than the nationals, so it is a very high level of competition in Canada, and we received two bronze medals," said Piotr Wacławek, president and coach of the Memorial University Judo Club.

The club is made up of many Newfoundlanders, but there is a major international influence on the team.

"I am from Poland, and Thomas [Puestow] is from Germany," said Wacławek.

The group's most recent medalists are also from abroad. Matheo Ronca is a 17-year-old exchange student from Italy, while Willy Gautier, currently working with the Hibernia offshore oil project, hails from France.

A night at a judo class begins with a variety of warm-up exercises. The judoka jog, hop, stretch, and do various other exercises to get ready.

The class is then divided into pairs to do more exercises. After all warm-ups are finished, the class begins learning different techniques. These involve practicing various grabs, holds, and throws.

Grabs are taught to establish a hold, or to allow one to get into position for a throw. Students learn how to hold an opponent down, as well how to get free of these holds. During the throws, students learn how to throw someone, as well as learning how to take a fall to avoid injury.

The night then ends with the judoka using all the techniques he or she has learned in their training against one another.

"You can come to judo as a very strong person, but you will soon learn that your strength is useless against someone who uses technique," said Wacławek. "He is not as strong as you, but he turns your power against you, and this takes time to learn. The learning process is quite demanding, and it doesn't come overnight."

*You can come to judo as a very strong person, but you will soon learn that your strength is useless against someone who uses technique.*

—Piotr Wacławek, coach  
Memorial University Judo Club

In the training process, mental images are used to help allow the judoka to visualize his or her attack.

"I like to use images when I am teaching techniques," said Wacławek. "I have intelligent people here, like students, and by talking to them through images, they make their own images, and this is a very good way to communicate between me and them."

"It is very important because I see how this thing is working. If you only use talking through image,

you already have trained someone. If he understands my image, he will transfer his image to his body and then his input to judo starts to be important. He is giving something from him to the entire judo."

"Judo is a way of living, so you combine your physical activity with your mental preparation for life," said Wacławek. "When you are preparing yourself for a fight, all of this is going through your head. When you learn technique, you need to have a good image because it is the only way to train your muscles to do this."

"The problem is that usually you can show something to someone, and ask them to repeat it ... when he [can do] it without thinking, he would only be as good as you are," continued Wacławek. "He never really caught the point, so he would probably not do as good in judo."

Being a coach, Wacławek stresses that he can only tell people how to do different moves. The real learning takes place when the judoka uses his or her mind to develop technique.

"A coach can only explain the logic of judo, and this is my role," said Wacławek. "The students are taking this from me, and everyone is doing it in their own way, but is still the same technique."

"The real execution of the technique is always individual because everybody has his own body, and again, this is where you use intelligence. This is working for me because I have such a body. It's working for me because this image reflects me very well."

In judo, a judoka deals mostly with their body, and the body of their partner. Unlike some competitive sports, there is a great deal of emphasis placed on the respect owed to an opponent.

"You are uki [person being thrown], and I am tori [person throwing]," said Wacławek. "When I throw uki, who knows nothing, I have to take special care of him because I don't want to injure him. He gave me his body, and he doesn't know the way he will be flying. Because of this, judo progresses very slowly through the techniques, in terms of getting to know what's going on. For example, if I asked you to do an arm lock, I would first ask someone to do the arm lock on you. That way, you can feel what it's like so that you don't over do it."

The final belt level that a judoka receives is the black belt. However, this takes several years of training, both of body and mind.

"We know that if you become a black belt, you are someone who learned how to combine technique with the way you can use it as an advantage," said Wacławek. "You don't become aggressive, because you feel more safe, because you know that your technique can protect you."

"You train your body, and you train your mind," he said. "You can over train your body, but not your mind."

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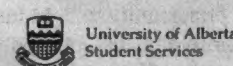
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Three Lines For A Toonie (\$1 of which goes to the Food Bank)

the hitlist is as follows: dunbar, mulder, tucker, porter, biesinger, klein. death by poison dart. - winters

Hey, Winters—I've got a hit list for you: this paper, your ass, up sideways. Dunbar.

Hey, Karen in Human Ecology—want to make Christmas cards?

## HAPPY BOB KNOWS

International Centre presents "Go Away!" information session on Tuesday, March 14 at 12:00 pm. There is no charge for admission. The location is International Centre (HUB International sidewalk level, door #9101). THIS IS IT! Your last chance to GO AWAY! So what are you waiting for? Come down to the International Centre for our final free information session. Find out about study, work, and volunteer opportunities abroad. For more info contact Cathy King at 492-0089. Political Science Undergraduate Association presents Health Care Forum on Bill 11 on Tuesday, March 14 at 3:30 pm. There is no charge for admission. The location is Tory Breezeway 1. Forum on Bill 11, followed by an All-party Youth Debate. For more info contact Stephanie Wanke at 430-7417.

Music Education Students' Association presents The School Jazz Ensemble on Wednesday, March 15 from 4:00 to 5:20 pm. There is no charge for MESA members, \$5.00 charge for non-MESA members. The location is Fine Arts Building 1-29. Dr. Tom Dust will be discussing how to establish a school jazz program, as well as exploring rehearsal techniques. For more info contact MESA at 492-5505.

Centre for Health Promotion Studies presents "Using and Misusing Social Support to Promote Human Health and Welfare" on Thursday, March 16 from 4:00 to 6:00 pm. There is no charge for admission. The location is 2-07 Corbett Hall. Distinguished visiting speaker, Dr. Benjamin H. Gottlieb, Professor of Psychology and Acting Director, Gerontology Research Centre, University of Guelph will be presenting this public lecture. Everyone welcome.

WUSC presents Pre-St. Patty's Day Party! on Thursday, March 16 from 6:00 to 8:30 pm. There is no charge for admission. The location is International Centre (HUB International sidewalk level, door #9101).

Come for some green jello at our pre-St. Patty's day party at the International Centre and find out more about the refugee sponsorship program and fair trade campaign. The food is FREE! For more info contact Sheila Jain at 433-8256.

Biological Sciences Department presents "Comparative reproduction ecology of female Barrow's Goldeneyes and Buffleheads in centre British Columbia" on Friday, March 17 at 12:00 pm. There is no charge for admission. The location is M-137 Biological Sciences Building. Jonathan Thompson, for Ducks Unlimited, Edmonton will be speaking. Department of Philosophy presents "The Democratic Virtue of Property" on Friday, March 17 at 3:30 pm. There is no charge for admission. The location is Humanities Centre 4-29. Jill Frank from the Department of Philosophy at the University of South Carolina will be speaking. All are welcome!

Film Zone presents a Videography Sweatshop on Sunday, March 19 from 11:00 am to 6:00 pm. There is \$60 general, \$50 for U of A students, \$44 for Film Zone members charge. The location is Function Room, lower level SUB. 7 hours of videography training with professional digital cameras hosted by cinematographer Rick Gustavson. Drop by 040-T in SUB to sign up. For more info contact Greg at 970-0525 or e-mail: filmzone@ualberta.ca.

HBK is a service provided for Registered Student Groups and University Departments ONLY. HBK is only printed in the Tuesday editions of The Gateway each week. HBK does not publish events that are weekly, on-going, or not open to the public. Incomplete forms will not be submitted. Submissions will print for one issue only. Entry deadline is 3:00 pm Fridays (submit your entry on the Friday before the issue you wish it to appear in). Submit to Information Registries (030-A, Lower level SUB) or at any Information Desk.

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**TESTES '00**

**Panel 1:** A scientist in a lab coat and goggles holds a test tube.

**Panel 2:** He holds a test tube labeled "DROP!" with smoke coming out.

**Panel 3:** He says, "THERE! I'VE DONE IT! I'VE FOUND THE SOLUTION FOR GETTING RID OF MY FAT BEHIND!"

**Panel 4:** The man replies, "HEY CIGARRO! YOU DON'T HAVE A FAT BEHIND YOU'RE AS SKINNY AS A BOARD!"

**Panel 5:** The scientist, looking shocked, says, "SHUT UP! I WILL NO LONGER BE CALLING MYSELF LARDASS WHEN LOOKING IN THE MIRROR! I'M DRINKING IT!"

**Panel 6:** He holds a test tube labeled "GLUG GLUG".

**Panel 7:** He looks down at the test tube.

**Panel 8:** He is shown in a state of intense distress or pain.

**Panel 9:** He is shown in a state of intense distress or pain.

**Panel 10:** He is shown in a state of intense distress or pain.

Ladies and gentlemen of the jury... when I created my robot, I had full control...

but pretty soon it got sassy and would no longer heed my command. The robot has since been responsible for no less than 14 murders. I ask the jury to destroy this monstrosity. thank you.

and now the defence?

no prob judge

People of the jury I'm not a murderer

I love EVERYBODY

MICHELLE, SOME OF YOUR X-BOYFRIENDS ARE WORRIED YOU ARE GOING TO SMASH THEIR WINDSHIELDS.

REALLY?

HAHAHAHA!

HEEHEEHEE! HAHAHA

HAHAHA HAHAHA... HO... AHEE... HE... HEH... HO... WOOO...

C.H.

A TRIBUTE TO  
CHARLES M. SCHULZ

OH MY GOD!! WHAT THE HELL HAPPENED TO YOUR HEAD JEFF?!

IS IT THAT NOTICEABLE?

I WOKE UP ONE MORNING AND MY HEAD WAS MASSIVE AND ALL MY HAIR HAD FALLEN OUT! WHEN I WENT TO SEE THE DOCTOR HE SAID I HAD A SEVERE CASE OF ELEPHANTITIS, BUT HE DOESN'T KNOW WHY I'M BALDING AT SUCH A YOUNG AGE.

WUH WUH! WUH WUH WUH WUH WUH WUH-WUH-WUH!

OH, YES MA'AM. SORRY MA'AM.

WE HAVE TO BE QUIET NOW.

HOW THE HELL DO YOU UNDERSTAND HER?!  
WHAT THE HELL DOES WUH MEAN?

What kind of calculator do you have there? Holy Buddha! are you playing games on it?

Back in my day if you needed a calculator, you had to find a Greek in a toga!

"And even then you had to listen to their philosophy before they'd give you the answer!"

Of course they knew their stuff... except for Pythagoras. What a freakin' toga wearing bastard! Always went on about triangles... never gave me answers... i just wanted to kick his ass!

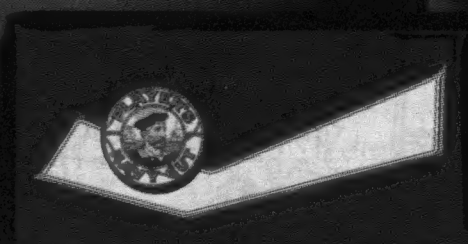
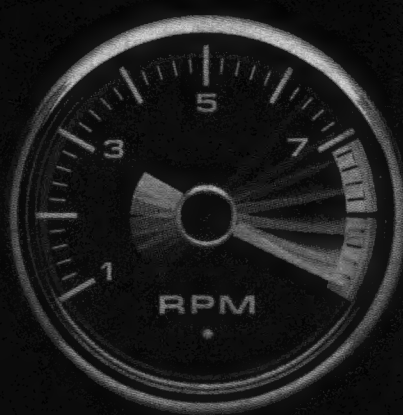
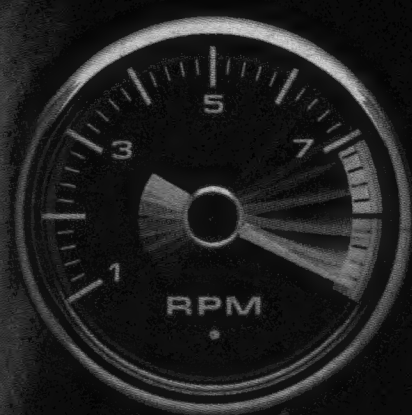
Tell me you toga bastard or i'll get your beard on fire!

old guy  
greek guy  
Freed from these anxieties, people can live...

Can i do now? please!



# It's your World



## *Team Player's*

RACING IN THE C.A.R.T. SERIES